

Sets in Order

35¢



SEPTEMBER
1962

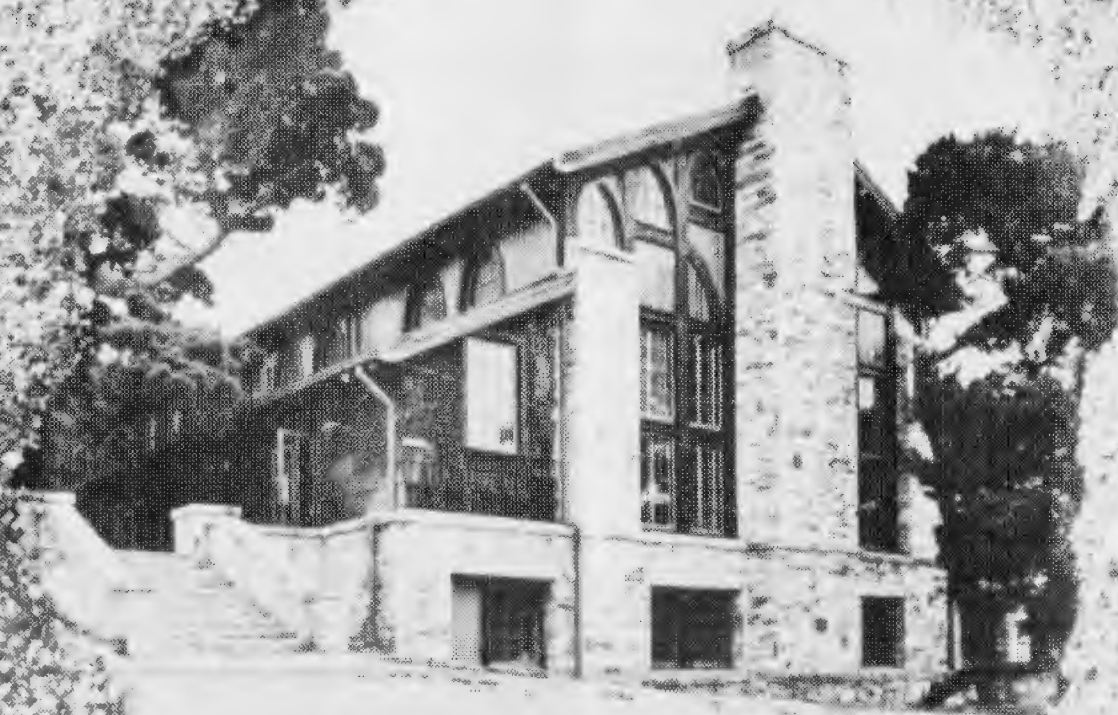
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WRITE:

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

...I wanted to tell you that as a result of the article about our square dance group (in Saigon), we received a letter from a New York couple who were making a world tour and had a stop-over in Saigon. They had seen the article in Sets in Order and asked if they could join us while they were here.

Because our regular meeting night didn't fall during their short stay, we planned a special party night. And what better reason for a party — our guests had come a full 180° from the other side of the globe — an excellent example of the fellowship promoted by square dancing and the fact that square dancers are friends the world over.

The couple of whom I speak are Ruth and Allen Thompson who have danced with various groups on their travels, and I am sure they were just as welcome and as well liked by each as they were by ours.

Ted and Lanny McQuaide
Saigon, Veitnam

For a special eye-witness account of the square dance situation in Saigon see page 23 of this issue.—Editor.

Dear Editor:

...We always look forward to each issue (of Sets in Order). The magazine is especially interesting since you enlarged it. We consider "Sets" the true national magazine, that covers the activity at its best. It's neither radical nor ultra conservative, but very fair. Hope it will always continue its fine leadership.

Dorothy Kides
Trenton, N.J.

Dear Editor:

Okay, we've thought it over profoundly and if it's all right with you we'll just retain the California Twirl and go on with "turn your corner under" for the other one. That's what us Crackers are used to. As for the gnats and fleas, anyone that's reacting to the box or the
(Continued on page 42)

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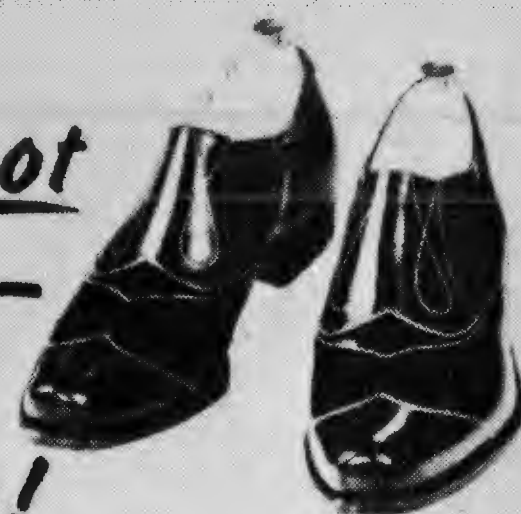


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SIO 127 — "JUNE NIGHT," Flip instrumental with Bob Page

"DINAH" A NEW ROUND DANCE BY DOT 'n' DATE FOSTER

A real toe tappin' rhythm dance of the type that you would expect from this outstanding choreography team. The routine is quite easy but is just enough "different" that all round dancers will enjoy it. The music . . . it's subtle . . . exciting . . . and you'll love it.

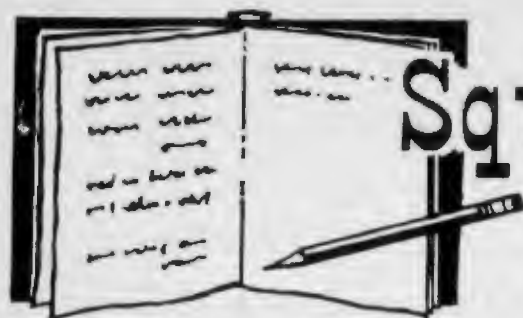
"I'LL ALWAYS BE IN LOVE" BY BILL & CATHI PETERSON

One of the best arrangements to ever be offered for round dancing, this music is really outstanding. The waltz routine is quite easy, smooth and enjoyable. An excellent dance for those who do not learn a great many rounds and want one that will last.

SIO 3133 — "DINAH"/"I'LL ALWAYS BE IN LOVE"

***Sets in Order* RECORDS**

AVAILABLE AT YOUR DEALER



Square Dance Date Book

- Aug. 31-Sept. 1-2—Kon Yacht Kickers Weekend
Vacation, Conneaut Lake Park, Pa.
- Sept. 1—Barkerville Centennial Jamboree
Community Hall, Wells, B. C., Canada
- Sept. 1-3—6th Ann. Florida Knothead Kon-
vention, Munic. Audit., Clearwater, Fla.
- Sept. 1-3—Knothead Jamboree, Old Faithful
Lodge, Yellowstone Park, Wyo.
- Sept. 2—Night Owl Dance
St. Jo's Hall, Columbus, Nebr.
- Sept. 7-8—Greater N.O. Assn. 5th Ann. S/D
Festival, Munic. Audit., New Orleans, La.
- Sept. 9—3rd Ann. Knothead Reunion
Garden State Plaza Audit., Paramus, N. J.
- Sept. 9-16—State Square Dance Week
California
- Sept. 10—Open House, Ranchland
Camp Hill, Pa.
- Sept. 13—Knoxville Assn. Guest Caller Dance
Knoxville, Tenn.
- Sept. 14-16—7th Ann. Hi Sierra Dance Camp
Giant Forest, Sequoia Natl. Pk., Calif.
- Sept. 15—Ruffs & Ruffles S/D Mardi Gras
East End Arena, Transcona, Man., Canada
- Sept. 16—Guest Caller Dance
Ranchland, Camp Hill, Pa.
- Sept. 16—Lima Council 3rd Ann. Fall Festival
Allen Co. Fgds., Lima, Ohio
- Sept. 21-22—11th Ann. Utah State Festival
Bonneville H.S. Gym, Ogden, Utah
- Sept. 21-23—Dance Weekend
Sheraton-Syracuse Inn, N. Y.
- Sept. 22—"Two Soos" Jamboree
Armoury, Sault Ste. Marie, Ont., Can.
- Sept. 23—1st Ann. Fall Roundup Lincoln
Council, Antelope Pk. Pav., Lincoln, Nebr.
- Sept. 25—Belles & Beaux Guest Caller Dance
YWCA Ballrm., Grand Forks, N. D.
- Sept. 28-29—1st Dela. Valley S/D Convention
Bellevue-Stratford Hotel, Philadelphia, Pa.
- Sept. 29—Annual Nortex Roundup
Texas Hotel, Fort Worth, Texas
- Sept. 29—4th Ann. Fiesta de la Cuadrilla
Willowbrook, Villa Park, Ill.
- Sept. 30—Cleveland R/D Council Fall Festival
Fairgrounds, Berea, Ohio
- (Continued on page 46)

Sets in Order

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and for the general enjoyment of all.

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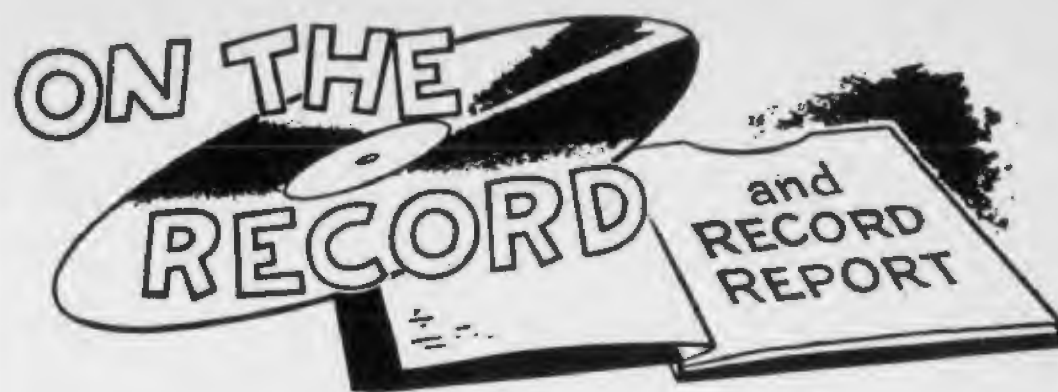
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SINGING CALLS

THE HAPPY SONG — Square L 103

Key: F **Tempo:** 130 **Range:** High HD

Caller: Melton Luttrell **Low LC**

Music: Standard 2/4 — Violin, Guitar, Piano, Bass

Synopsis: (Break) Ladies chain $\frac{3}{4}$ — roll away — do sa do — gent star $\frac{3}{4}$ — allemande — go right — left — then right and left grand — do sa do — promenade. (Figure) Sides divide and star thru — heads pass thru and circle four — head gents break to a line — pass thru — wheel and deal — double pass thru — outsides frontier whirl — eight chain thru — box the gnat — promenade.

Comment: Music is well played and well recorded. Dance pattern has good timing and is quite interesting. Break has one place that may cause some confusion but after the first time thru it creates no problem. Rating ☆☆

IT'S NO SIN — Western Jubilee 903

Key: B flat **Tempo:** 126 **Range:** High HC

Caller: Les Ely **Low LB**

Music: Standard 2/4 Western — Violin, Guitars, Drums, Bass Guitar

Synopsis: (Break) Ladies chain — whirlaway — circle — allemande — forward two for a thar star — men back up — slip the clutch — allemande — do sa do — allemande — promenade — swing. (Figure) Heads cross trail around one

(Continued on page 60)

HOW TO USE THE RECORD REPORTS

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



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#4678 — **"PATTI PETITE"**, from one of the world's most gifted teams of hit dance writers, JACK and NA STAPLETON, comes this important new waltz of utmost charm and satisfaction. Memorable music by the Memo Bernabei Band.

"STAR DUST", a superior new two-step routine by HAROLD and MARIE LOESS set to a wonderful song. Memo Bernabei Band.

#4679 — **"WONDERFUL WORLD"**, another truly exquisite waltz penned by LARRY and THELMA JESSEN and beautifully fitted to a new melody played by the Memo Bernabei Band.

"TONIGHT", a smooth and moving two-step put together by GENE and IMA BAYLIS. Sophisticated music by the Memo Bernabei Band.





IMPORTANT!
For **ALL** Square Dancers
The **NEXT** issue of
Sets in Order
is just for **YOU**

OCTOBER'S GIANT ISSUE WILL FEATURE:

Part One of a special series of vital interest to *all* the ladies in square dancing. The Subject: **CHARM** — and the part it plays in this activity. Material in this series, gathered by Helen Orem, will contain interviews of prominent *men* and women giving their personal ideas of just what constitutes a charming square dance personality.

— plus —

A one-time feature on *Square Dancing in Industry*. How does square dancing in company recreation halls differ from the every-day club dance? How do you go about starting and keeping a square dance in your company?

— plus —

An Experimental Lab featuring a currently popular candidate for the list of basics, complete with how-to-do pictures *and*—note this—sample dances using the movement.

— plus —

A workshop with more than 30 dances, including toughies, simple drills by George Elliott and the choice rounds of the month.

— plus —

A Dancer's Walkthru filled with ideas for the coming Fall season, two illustrated pages on the style series, gems in On the Record, Letters to the Editor, Round the Outside Ring, As I See It, Americana, the Date Book, Grundeen's back page cartoon and dozens of other regular and special features that you'll find in every fun-packed issue of

Sets in Order

462 N. Robertson Blvd.
Los Angeles 48, Calif.

Renew or subscribe today! If you enjoy SIO, please tell your friends.



AS I SEE IT

bob osgood

September 1962

ONE OF THE MOST REWARDING portions of our labors here at Sets in Order is that period twice each year when we push the chairs away from the desks and temporarily move our office to the Monterey Peninsula. Here midst some of California's most beautiful and rugged coast line, just at the north end of the 17-mile drive near Carmel, is Asilomar.

During the past 11 years — since June of 1951 — we have had 26 wonderfully successful week-long institute vacations and an additional three weekend sessions as well. The beautiful thing about Asilomar is that here, working with some of the finest leaders in the field of American square and round dancing, we have found ways to observe, in practice, many of the things we write about here in the magazine each month.

Such outstanding leaders as Al Brundage, Hunter and Jeri Crosby, Dale and Ruth Garrett, Ed Gilmore, Terry Golden, Frank Hamilton, Lee Helsel, Sam Hinton, Bruce Johnson, Arnie Kronenberger, Joe Lewis, Ralph Maxhimer, Kay and Forrest Richards, Robbie Robertson, Bob Ruff, Manning and Nita Smith, Raymond Smith, Bob Van Antwerp and others at one time or another have appeared on our most impressive faculty rosters. As one group of faculty members has been changed others with equally fine reputations have stepped in to add their personalities to the Asilomar vacation institute idea. We only wish that it were possible to have an institute large enough to use them all—for it has indeed been our pleasure to work with each one of these fine individuals.

With all of this in mind we announce our "new look" for Winter 1963. We hope that you too may find it possible to be a part of this phase of Sets in Order's program.

At the regular Winter Asilomar (February 4th thru 9th, 1963) we'll feature Earl Johnston of Vernon, Connecticut, Johnny LeClair of

Riverton, Wyoming, and Frank and Carolyn Hamilton from Pasadena, California — in addition to those of us who are the regulars with the Sets in Order staff.

At the Weekend session (February 1st thru 3rd) will be Bob and Nita Page, along with the Johnstons from Connecticut and the Hamiltons.

The staff for Summer 1963 (July 28th thru Aug. 2nd) will get its fan-fare next month.

Feeling appreciative?

LAST YEAR ABOUT THIS TIME we ran a small item explaining a possible way of saying "thank you" to square dancers, callers, club officers, and others who have helped to make square dancing enjoyable for so many of us. We suggested that those of you who might wish to say thank you publicly to any special individuals in your area, might do so merely by following a certain form and sending the recommendation in to us. We in turn expected to print the several we received in the Thanksgiving (November) issue of Sets in Order. The response was overwhelming. Three pages were required for all of the thank-yous, and as a result we thought we'd try the same thing again.

If you'd like to use this opportunity as a means of letting one man or lady or couple in your area know that their work in square dancing has been appreciated, then follow this simple form, send in your nomination, and we'll take it from there. We'll try our best to print all that are received. We must have all the names by September 20th, in order to make the November deadline, so please allow yourself plenty of time.

In order for us to be able to process all the nominations, we must ask that you restrict your suggestion to this simple form, preferably on a postcard.

- (line 1) To our caller and his wife (description)
- (line 2) Joe and Barbara Harper (names)
- (line 3) From the Webfooters (who from)
- (line 4) Garden Grove, Idaho (where)

Some changes have been made

LOOKING DOWN FROM the balcony recently, onto a floor filled with several thousand square dancers from many states, made me realize how far square dancing has actually come in this past decade.

Here were square dancers from more than thirty states, as well as those who participated in the activity in Canada, South America and several countries overseas. Mixing as square dancers will, these folks had absolutely no trouble dancing with each other. Slight area differences were quickly adapted to and whether the caller was from Nebraska, Washington, or Arizona made little or no difference to the participants. The calls registered the same meaning to them all.

What a far cry this was to the square dance situation as I remember it in 1946 and '47. While on a series of non-square dancing business trips in 1946, I had an opportunity to do some square dancing and calling in Wisconsin, Florida and Massachusetts. The next year travels took me to half a dozen additional states and never — but never — had I ever been *so confused*. With the literally hundreds of variations these interpretations and styles marked each area for a category all its own. Individual interpretation is a wonderful thing, but travelers coming from one area and attempting to dance with folks in another in those days could quite easily get discouraged.

Take something as simple as a couple swing for instance. At home (California) we were accustomed to doing a waist swing much as we do it today, with the man's right hand around the girl's waist, his left holding her



customary
couple
waist
swing

right hand, and her left hand on his upper arm or shoulder. On one of the stops I remember experiencing the frightening sensation of

having my partner put her right hand on my left shoulder and expecting me to do the same. Then in front of us we joined left hands — a position which I soon discovered encouraged a tremendous momentum that, caller willing, would build up furious speed in a matter of seconds.



variations
designed
for
super-sonic
speed

A slight variation of this was achieved by gripping the necks of the *opponents* with the right hand. I remember with particular horror, one couple's swinging style whereby the man held his partner by the back of her neck, placed his free hand on his hip while the girl, using no hands, leaned back as far as she could and buzzed around at top speed.



mayhem
on the
dance
floor

Swings seemed to range from the simple right elbow hook to the two hands extended, either grip being optional in some areas.

The promenade was another item of confusion for the traveler. I remember one night adjusting to the varsouviana' position for promenading and the next night, at a dance only a short distance away, switching to the skater's position for the dance. I had been accustomed to the regular western promenade, right hands in right joined on top and left hands joined underneath. My first visit to El Paso saw me switching over hurriedly to the Texas style — or left hands joined on top. Of course there were many other promenade

styles, including the hooked elbows or escort position, and the simplest of all the "stroll" or inside hands joined position.



for promenading you
used to take your pick

this is what I expected . . .



Texas style



Varsouviana position



Skaters



Escort



Stroll or casual

Oddest of all, I think, were the styles of hand grips used in a right and left grand. The "hand-shake" grip of today was only one of them. There were the elbow hook, the pigeon wing, the thumb hook and the hands up, palm-to-palm. You haven't experienced anything until you've been in a square with folks using at least four of these variations.

Do si dos, honors, all around your left hand

lady, see saw your pretty little taw, yes, even allemande left seemed to differ with every stop. On the allemande left, I think I'll always remember my first visit to Charlie Baldwin's dance at the "Y" in Boston about a dozen years ago. Not prepared for anything other than just a calm allemande left as I knew it at home, I was recruited into a dance almost immediately upon reaching the hall, and without any opportunity to get accustomed to the style variations, had the allemanding of my life. Dancers hooked left hands *pigeon wing* style with their corners, then moved around in four counts and returned to face their partner and take right hands. Then with the biggest *clomp-thump* imaginable, each dancer jumped onto his right foot while sweep-kicking his left across; then, changing, he jumped to his left with right sweep-kicking this time. It was a shattering experience — one that I didn't get quite accustomed to even by the end of a full evening.

However all of this, of course, was a dozen years ago, and today dancers from Boston, Omaha, Milwaukee, Phoenix and Seattle dance together with only slight variations in their styling.

The cries of nostalgia across America as the individual area variations vanish is offset to a degree by the advantage offered in a uniform style of square dancing.

Today, if you learn to square dance in a class in Des Moines you'll have no trouble dancing comfortably with folks in Kansas City, Las Vegas, Evansville or Cincinnati.

Thank goodness there are small groups in many of these areas that protect the traditional qualities of the "old time dance." But thank goodness, also, that the great friendly atmosphere of square dancing is protected through a natural and wonderful form of standardization that allows square dancers from any area to meet and dance with new friends anywhere they go. Traveling callers, traveling dancers, Square Dance Vacation Camps, festivals and Conventions, books and records — and certainly the National square dance publications have all played a part in this.

In line with all of this you might be interested in the results of a special survey made by Bill Blinn in San Antonio, Texas. It has to do with styles in various areas as they exist today. I think you'll find it an eye opener. It is on page 13 of this issue.

Questionnaires can be strange animals. Depending upon where the sampling is made, how the questions are asked and who in each case is doing the answering, the results can be amazing in any extreme. Bill Blinn appears to have done a very conscientious job on this one. His purpose was to determine for the caller's group in his area, certain facts which the group could then use in their own standardization. Of the 32 caller's associations contacted, 22 completed and mailed in their findings in time for this article. To be most effective Bill did not attempt to make this first survey cover any more than just a basic 10 categories. Certain small points on handholds and minor variations were also held over until a later questionnaire. Incidentally, if you would like to determine a particular point in the style picture — send along your question and we'll forward it to Bill for his next questionnaire.—Editor.

HOW ARE THEY DANCING?

By Bill Blinn, San Antonio, Texas

DURING THE PAST FEW YEARS there has been an obvious national trend towards standardization of certain dance styles, handholds, etc. However, there seem to be areas where a mixture of styles and handholds still exist.

I thought that it would be both interesting and informative to conduct a survey of caller's associations throughout the United States and southwest Canada to determine, by percentage, the popularity of various dance styles or handholds, plus certain additional information.

Thirty-two caller's associations, representing almost every geographical area, were surveyed. In order to insure impartiality, I did not *load* the survey by contacting more associations from one area than another — for instance, I did not poll six California associations and only one Texas association.

You'll note that there are some inconsistencies in total averaged percentages due to receipt of a few survey sheets which did not total exactly to 100% on some items. However, even with these relatively minor inaccuracies, I feel that

the overall survey was thorough enough to determine the true national picture within 5 to 8 percent.

About some of the points brought out quite graphically by the survey, I was quite interested in determining the percentage that used the thumbs-up grip in its various styles. Though I didn't break it down, I imagine that some of the *thumb-hold* type were included in the *thumbs-up* count. Though some of the areas carry the *thumbs-up* style even into their square thrus it appears that the *handhold* or *handshake* grips are overwhelmingly predominant.

Turnback Differences

In the turn-back classification the survey was intended to show the percentage of those who use the Box the Gnat movement for a turnback even though the Box the Gnat wasn't called.

I believe it is safe to assume that concerning the reports on round dancing within square dance clubs, it is generally the mixer or simple square dancer type predominantly.

A NATIONAL QUESTIONNAIRE ON DANCE STYLES OR MOVEMENTS

Concerning the Right and Left Grand

	Percent
a. Handhold R&L Grand (sometimes called handshake)....	89.88
b. Thumbs-up R&L Grand.....	5.3
c. Wristhold passing in R&L Grand.....	4.0
d. Forearm hold passing in R&L Grand.....	.09
e. Using the kick-balance during R&L Grand.....	1.7



Thumbs-up

Concerning Turnbacks from a Right and Left Grand

a. Forearm hold used in turnback in R&L Grand.....	89.7
b. Box the Gnat used in turnback even though not called	9.8



Right hands on top

Concerning Grips used for an Allemande Left

a. Forearm grasp for Allemande Left.....	95.6
b. Thumbs-up or pigeon-wing hand hold for Allemande Left	1.1
c. Wristlock grasp for Allemande Left.....	2.8

Concerning the Promenade

a. Gents right hand on top for promenade.....	99.9
b. Gents left hand on top for promenade.....	.045

From a Swing to an Allemande Left

a. From a swing, twirling girls to an Allemande Left.....	33.9
b. From a swing, rolling girls out into an Allemande Left	65.7

To Backlash or not to Backlash, at end of Promenade

a. Girls use of Backlash at end of Promenade.....	7.3
b. Girls rolled out smoothly for balance before swing at end of Promenade.....	96.0



Unfold to Allemande

Concerning use of Skirtwork in Chains and Stars

a. Ladies star or chain holding skirts to center.....	44.3
b. Ladies star or chain holding hands to center.....	50.9



"Skirt" chain

Concerning the Couple Swing

a. Use the buzzstep swing.....	80.7
b. Use the walkaround swing.....	18.4

Concerning Round Dances in Square Dance Clubs

a. Rounds usually used between each dance tip.....	70.1
b. Rounds used only occasionally between tips.....	19.9
c. No rounds used.....	7.3

Frequency of Square Dance Club Get-togethers during season

a. Twice per month or every two weeks.....	81.3
b. Once each week	16.1
c. Once per month.....	4.3



By Terry Golden, Colorado Springs, Colorado

THIS IS ANOTHER OLD SQUARE dance tune, though I don't think of any specific current record that uses this tune, even under some other name. But this is not surprising. Generally the lead instrument in a square dance orchestra is the fiddle, and because of the technique of playing, the fiddle, more than almost any other instrument, lends itself to the creation of subtle variations. Two fiddlers can play the same tune, and unless they're following accurately printed sheet music in a scholarly and academic way, they'll both come out with what almost sound like two different pieces; so probably there are square dance tunes going around on records that really are variations of "Suzie."

In the old days, when square dancing and calling were considerably simpler than they are today, and when the dancers took a much more casual approach to the matter, the instrumentalists as well as the caller might toss out some unrelated couplets during a lull in the stream of gibberish that constitutes the actual instructions. In other words, sometimes the musicians

created some of the patter. This is the type of song that was very adaptable to this kind of treatment.

I actually learned it from the Mechau family — Paula and her four kids. Frank, their artist father, (who had once suffered briefly with me as a student in his class), had passed to his reward, and in the late 'forties, the rest of the family became well known as a folk-song-singing family. I believe this song is recorded in one of their albums, which, I fear, are now extinct. The song also appeared in Folkraft Album F-16, which came out early in 1950. This flaming milestone in the progress of Folk Song was entitled, "Terry Golden, Songs and Ballads," and was to have set the nation afire. Alas, true greatness is seldom appreciated until after one's death. The fuse sputtered and died. The album sold like hot-cakes — day-old hot-cakes, that is, and "The Artist" bemoans his continuing obscurity. Oh Cruel World!

BLACK-EYED SUZIE

All I need to make me happy,
Two little boys to call me Pappy.
(Chorus)

Two old maids, sittin' in the sand,
Both of 'em wishin' the other was a man.
(Chorus)

Two old maids a-layin' in bed,
One jumped up, and the other said,
(Chorus)

All I want in this creation,
Pretty Little Sue and a big plantation.
(Chorus)

Horse and a cow and a couple of chickens,
Four little kids, and they all need lickin's.
(Chorus)

I love my wife I love my ba-be I love my bis-cuits

(Chorus)

sopped in gra-vy, Hey! Pret-ty lit-tle Black-Eyed Su-zie,

Hey! Pret-ty Lit-tle Black-Eyed Su-zie, Hey! Pret-ty Lit-tle

Black - Eyed Su - zie, Hey!

THE DANCER'S *Sets in Order* WALKTHRU

THEMES FOR SEPTEMBER

ASK YOUR CHILDREN what September means to them and they're likely to groan and mumble, "The end of summer, the start of school; no more fun." Sounds rather sad, doesn't it, nothing but hard times ahead. Now if your children are teenagers, you've probably found that there's no use fighting them, you might just as well join them. And what better way than by kicking off the fall square dance season with a "Hard Times" party!

Hall decorations for such an affair may include a "hobo train" cut from newspaper sheets pasted together and hung along the wall. This fairly sizeable attraction can have as many cars as you have room for and could carry "passengers" drawn on with a grease pencil. These figures might represent your club officers, caller, etc. Red grease pencil would really show up.

Then there are the hobo "signs," universally recognized by the brotherhood. These could be drawn on white paper with black grease pencil and tacked around the hall. Let the dancers guess what they mean and award a prize (a bandana handkerchief on a stick containing some appropriate item) to those who guess closest.

Costumes could be anything decrepit or worn and face-smudging would certainly be in order.

Newspaper tablecloths for your table would continue the hard-time feeling, especially if you fill milk carton "vases" with wild flowers and

twigs and use tuna-cans for ash trays. No napkins, of course.

Refreshments might be coffee with sugar & cream available in (clean) tin cans and a big sheet cake decorated in icing with another "hobo train."

Your caller may have his own ideas about what squares and rounds might fit such a theme, but just to inspire him you might suggest these ideas. For squares: Canned Hash, Wheel Away to Dixie, That Old Gang of Mine, Bumming Around and Eight More Miles to Louisville, and for rounds: Mississippi Shuffle, Reach for the Stars and Moon over Miami.

Okay, fellas and gals, let's hit the road, hard times ahead!

Some of the source material for the above came from Lucille Fike and the Heidelberg Hoedowners of Germany.

A NEW FAD

Have you been plagued by a rise in rental rates on your dancing facility? Take heart and consider the plight of one Southern California square dance club.

This group dances in a fairly new, well-arranged school auditorium. They pay a normal fee for the school rental, an additional charge for kitchen privileges.

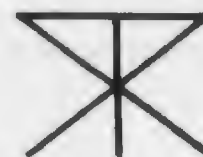
Now they've had a baby-sitter fee added. No, not for their members' offspring. It's for a faculty member to take care of the premises. Under \$5.00 an evening, it's still a new twist! Let's hope it slowly fades away.



Cranky woman; bad dog



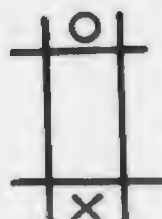
Good for a hand-out



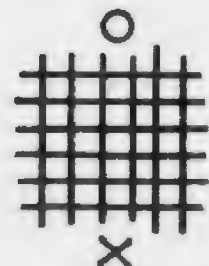
Town is hostile



Police not hostile



Streets good for begging



Clean jail

To help out with possible hobo decorations, here are some signs and what they mean.

IDEAS HERE ARE SOME ASSOCIATION AIDS

The third purpose, stated above, is sometimes lost in the ramifications of over-organization. And yet, in the beginning, this would have been the prime purpose for forming any association. Service to members and clubs can be accomplished in numerous ways. Beginner classes could be sponsored or supported with publicity, a hall could be furnished for the class, etc. Small clubs finding the financial going a bit rough might be helped until they are on their feet again. A telephone number might be listed in the local phone book and maintained to help out-of-towners locate a square dance. Workshops both for dancing and also for non-dancing leadership training could be held. A close workable understanding between callers and dancers should be promoted. And the list could go on and on.

[illegible]

LEARN TO SQUARE DANCE

IT'S EASY • IT'S FUN • IT'S FRIENDLY

IT'S GOOD, HEALTHY EXERCISE

**IT'S THE ONLY DANCE ACTIVITY WHERE EVERYBODY
(EVEN THE MEN) FEELS AT EASE**

Several million people throughout the country are finding new pleasure and a wonderful feeling of neighborliness in square dancing with friends, neighbors, church, club or business associates, etc. You see square dancing in the movies and on television. You hear people talking about it wherever you go. It's going on all around you in hundreds of strictly amateur groups or clubs.

HOW DO YOU GET INTO IT?

It's easy! Just attend one of the dozens of beginner classes being conducted throughout the city. One in your area is being held at—

Place _____

Address _____

Meeting Date _____ Time _____

Sponsor _____

Instructor _____

For Information Call _____

DON'T DELAY • DON'T BE GLUM

Join A Beginner Class and Have Some Fun

This bulletin published by A.E.D. Inc. for free distribution in behalf of any beginner class.

Officers of the Greater Memphis Square Dance Association

PRESIDENT John Edgerton
VICE-PRESIDENT Pat Patterson
SECRETARY Mrs. Mac Bruce
TREASURER Ray Pennington

CODE

A-DS... At-De Square
AEDC... Amery Square
B&B...
C...

GMSDA

ANNUAL
DIRECTORY
1961-62

Greater Memphis Square Dance Association

CALLERS

Branan, Bill and Boythe
1459 Holly Circle
BR 7-6367

Brooke, Bill and Dorothy
1619 East McLemore
BR 5-5482

Clark, Bennie and Rita
194 Wallace Road
MU 3-9192

Collier, Roy and Mary
3359 Lucibill
EX 7-4239

Hood, Robert and Wynelle
No. 2 Town and Country Lane
Amory, Mississippi

Hubbard, Bob and Kay
4334 Goldie
MU 2-2350

Johann, Bill and Elvise
1520 East McLemore
BR 5-7350

Johann, Charlie and Gladys
658 West Clover Drive
MU 5-0898

Krauch, Wes and Maybelle
909 North Berkeley
BR 4-6185

Lenahan, Stan and Jeanette
501 Haynes
GL 8-2800

Lyness, Gladys and Ann
135 East Devant
WH 8-2803

Pick, Howard and Margie
3786 Kentwood Lane
EX 7-0332

Reedy, Dan and June
4938 Barfield
MU 3-3889

Roberts, Allen and Doe
2865 Lakeshore Drive
EL 7-9845

Sawtelle, Bill and Jean
1116 Gordon
GL 2-5091

Shultz, Harold and Margaret
121 Courtland
Jackson, Tennessee

Trevathan, Bud and Jessa
1017 Halton
Jonesboro, Arkansas

Walker, Bill and Maxine
4180 Moss Circle
FA 4-7370

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• *Satisfaction Guaranteed*

Estimate

Phone FA 4-6194

Callers and clubs get
listed in this special

Callers and clubs get listed in this special directory released by Tennessee Square Dance Association

Naturally, most associations are doing a good job and are finding helpful ways of putting the money in their treasuries back into square dancing. Here, for example, are three instances where associations have given concrete expressions of help to their members:

Several helpful items prepared by Associated Square Dancers of Southern California for its members include (a) Special attendance record blanks, (b) Leaflet blanks to be filled out and given away to interested non-dancers, (c) paper name tags, and (d) information cards on square dancing complete with names and phone numbers of square dancers to contact.

SQUARE DANCER *c*

d

Join A SQUARE DANCE GROUP Today!

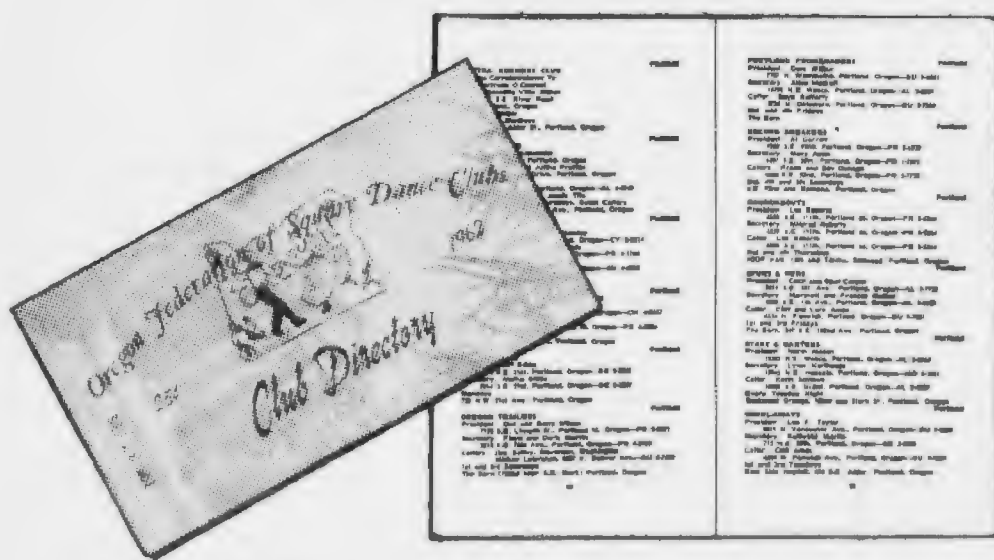


IT'S EASY after you get on to it!
IT'S FUN even while you're learning!
It's the **FRIENDLIEST ACTIVITY** you'll ever find!

FOR COMPLETE INFORMATION
see other side

The Greater Memphis Square Dance Association each year publishes an Annual Directory listing its 23 member clubs and including its By-Laws. In addition it includes the address and telephone number of callers and also, alphabetically, all dancers belonging to the Association. The Directory is presented yearly to each member.

The Oregon Federation of Square Dance Clubs annually publishes a Club Directory. Cities are listed alphabetically and include all clubs dancing in that particular area. Information about each club includes the name, address and telephone number of club officers and caller, and when and where the group meets. This booklet, too, is made available to members of the Federation and would be most helpful in locating dances.



This club directory released by the Oregon Federation is pocket size and answers many questions for dancers and non-dancers alike.

The Associated Square Dancers of Los Angeles, California, maintains active helps for beginner classes. Printed notices with blank spaces to be filled in with information about the nearest square dance class are posted about the city. Also "Take One" notices with the telephone numbers of all Association officers are liberally posted. These encourage folks to call one of the given phone numbers to find out about square dancing. Beginner classes are furnished name badges and attendance record sheets free of charge.

Associations can serve the cause of square dancing and ways to accomplish this would be helpful to all organizations. If your group has discovered certain dancer or club helps, let us know, and we'll pass it along, via the Dancer's Walkthru, to the rest of the associations in our square dancing world.

The WALKTHRU

A GOOD WILL GESTURE

The Hubs 'n' Rims Square Dance Club of Los Angeles, California, has developed an idea which is a time-saver and a thoughtful gesture. Business meetings are held on a non-dancing night and minutes of these get-togethers are mimeographed and sent to every club member, whether he attends the meeting or not. In addition, guests who regularly visit the club dances are sent the same information. In this way everyone is kept abreast of club activities and little time is taken at dances for talking sessions.

BADGE OF THE MONTH



A square dance badge to be attractive and to receive attention does not necessarily have to reach way out for the unusual. Oft times the simplest design for a badge will tell its story best.

In Kirkwood, Missouri, a group of square dancers, proud of their caller and eager to tell the dancing world about their club, got together and jointly planned their badge. Their goal was achieved when they took the first letters from their caller's name (Ole Olson) and design The Double O Squares badge.

White lettering on a cherry red background allows the badge to be seen and read from a distance. Simple in appearance, still the badge tells the whole story: the name of the club, the area in which they dance and the name of the wearer.

In addition the club members report that the Double O honors their caller "whose kindness, patience and friendly cooperation" they appreciate.

The WALKTHRU

MANY HANDS MAKE LIGHT WORK

THE GLOUCESTER SKIPPERS Square Dance Club of Rockport, Massachusetts, was fortunate last year to have a "committee-happy" president. Hoping to avoid the problem of over-worked club officers, he set up standing committees to cover every conceivable phase of club management. The results certainly bear food for thought because while everyone served, no one was "stuck" night after night, tip after tip, and all were able to participate in a full schedule of dancing.

To take care of the constant needs of hospitality and club-class coordinating, a revolving membership list was posted, assigning "duty-nights" to different members in turn. It was understood that if a member could not fulfill a certain duty on a certain night, he would be responsible for obtaining a replacement.

Members of the executive committee were excused from all responsibility, except that dealing with their own committee, and were

encouraged to serve in a managerial capacity only.

As it worked out, each couple averaged a duty-night less than once a month. This included at least four couples a week helping with a beginner's class.

One faithful couple was responsible for collecting dues throughout the entire year. However they were kept dancing by a brief "dues-time" intermission being called once during each workshop.

Every single member of the club helped out some time during the year. The few who remained constantly on the job did so from choice rather than necessity.

One active member of the club observed that it was important to ask for assistance. Most club members were ready, willing and able to help; they just needed to be asked.

Perhaps with an approach to club responsibility similar to these suggestions, fewer square dance groups will find themselves officers who have little desire to continue in their square dancing activity.

Many thanks to Mary Bennett for this helpful reporting job.

SQUARE DANCE PARTY FUN FOR YOUR SONG COLLECTION

Several months ago The Walkthru suggested the use of song parodies as after party entertainment for clubs. Shortly after this issue was out, we received a letter from a reader stating that he seemed to remember a parody that Terry Golden had written several years ago to the tune, "Old Soldiers Never Die." He wondered if we could locate it.

Well we did some sleuthing and uncovered this delightful bit of nonsense. It is reprinted here for your pleasure and possible use.

SQUARE DANCERS NEVER DIE

(Tune: Old Soldiers Never Die)

Parody by Terry Golden

**Square Dancers Do si do six nights a week
Sooner or later they begin to pine and peak;
After about a year,
They are showing signs of wear,
Then the callers wonder where
They fade away.**

**CHORUS: Square Dancers never die, never die,
never die,**

**Square Dancers never die, they just fade away.
Dance callers puff and blow six nights a week
Ladies chain and Do si do, and take a peek,**

**Friday they can hardly speak,
Saturday there's just a squeak,
Then, one day, Sunday, mild and meek,
They fade away.**

CHORUS: Old callers never die, etc.

**Dance callers talk and talk, all through the night,
The little woman begs in vain: "Turn out the
light!"**

**When at last the day has come,
Leaving housework all undone,
Off to bed away they run,
And fade away!**

CHORUS: Old callers, etc.

**Dance musicians play away all through the night
Fiddling, thumping, strumming, blowing,—with
all their might,**

**Give a warhoop, give a shout,
Be they thin or be they stout,
Play until they're worn out,
Then fade away.**

CHORUS: Musicians never die, etc.

**Square Dancers Do si do, three times a day,
Back to back and mountain style, and various
sashays,**

**Scoopsy-doopsy, Suzy Q,
Ballonet, and a wallagaroo,
I often wish, and you do, too,
That they'd fade away.**

CHORUS: Square Dancers never die, etc.

VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



NOTEBOOK FOR REMINISCING

By Ralph W. Sickel — Leavenworth, Kansas

THERE ARE VARIOUS WAYS in which we can re-live the pleasant memories of past square dances, such as taped recordings, pictures, etc., all of which take considerable effort and expense. However, by means of a simple notation in a tiny notebook our memories can be jogged sufficiently to recall many happy times spent with our square dancing friends.

A simple plan to aid my poor memory came to mind three years ago when I first started "spreading out" to visit other clubs, dances and festivals. Since I have never seen anything along this line in *Sets in Order*, I thought perhaps readers might gain some pleasure from the use of a method of notation similar to the system I use.

I started with a small, ten-cent notebook I found lying around the house. At the top of each page I write, "Dances 1962," then, on each ruled line I jot the date, name of club visited, location, caller and names of those accompanying us. All this information comes out something like this:

1/17 — Smoothies — Dick Enderle — K. C. — Doebeles

1/20 — Scrambled Eights — Elmer Fowler — Gordons

Underlining the name tells me at once that we accompanied them in their car.

By writing very small I can list about 17 or more lines to a page. My own personal little book has over 300 listings and there is still room for more! Just before lights out — after the dance — I jot the one-line for future reference.

This system can be changed to suit each person's needs or interests. If one attends both square and round dances, for example, he could leave a tiny space to insert a small circle or square.

I have suggested this system to several of my dancing friends and many express regret that they did not start using it many years ago. It's amazing how a quick glance at a one-line notation can conjure up a whole series of events and a wonderful dancing evening.

ROUND DANCING IN THE SQUARE DANCE CLUBS

By Donna Nunn — Robins AFB, Ga.

ROUND DANCING IS MANY THINGS to many people. To some it is a welcome change of pace, the seasoning that makes the evening of square dancing more savory. To others it is the thief that steals much of the time they prefer to devote to square dancing and they resent this. Then there is "Small Sad Sam" who sits wistfully watching the rounds from the sidelines. It looks like fun but Sam is sure he could never learn — so why try?

Just what do round dances offer to the square dance club? First, they provide variety. They also give the caller an opportunity to join the dancers for a few minutes, thus promoting a closer relationship between members and caller. A round immediately preceding a square dancing tip tends to scatter the dancers around and discourage the "set square."

Perhaps some distinction should be made here between the "round dancers' rounds" (those quite complicated and time consuming to teach or learn) as opposed to the simple rounds which can be taught in 5 to 15 minutes. Most dancers welcome the opportunity to learn something new provided it does not take too much time away from the square dance program.

Some areas have partially solved the problem with the creation of round dance classes and clubs completely separate from the square dance clubs. Thus those who enjoy round dancing can have it while those who prefer not to devote the club time, do not feel imposed upon.

This is a partial solution but perhaps there is a better one. After all, decapitation is not a satisfactory cure for the headache. It is possible that clubs abandoning round dancing entirely are depriving themselves of added pleasure needlessly.

It is not this writer's intention to offer any pat solution but to provide food for thought. Each individual club must of necessity make its own decisions.

Herewith then is just an idea to toss around and maybe adapt to the specific needs of your own group. It may be impractical. If it causes you to think at all about the problem of round dancing in the square dance club, then it is worth the writing.

The easier rounds and mixers can be taught along with the basic square dance figures in the beginner classes. The clubs then follow thru by learning the new dances as they come out. Experience has shown that this provides an improved fellowship in the club as well as stimulating an interest in round dancing. It also gives the dancers an increased awareness of the beat of the music and, in the long run, they make better square dancers.

As for the "round dancers' rounds," unless the vast majority of the club members are willing to set aside the necessary time to learn the more complicated figures and sequences these can be relegated to the round dance classes. However, for the benefit of those who have had round dance classes, why not "round dancers' rounds" during the breaks? Then start each "tip" with an easy round or mixer. Maybe then even "Small Sad Sam" will try.

DANCE FLOORS ARE IMPORTANT

By Ralph Bergess, Big Bar, California

IN MY TEN YEARS of very active square dancing I have found that dance floors have a great deal to do with the success of square dances. Good, clean, smooth and fairly "fast" floors seem to bring about much better dancing — smoother, more "on the beat," etc. We all know that there are not enough good floors to go around. However, in many cases a reasonably good floor is in poor condition for dancing due to poor maintenance.

For instance, we danced on a particular floor in the desert. It was basically good, brand new and of Arkansas oak, in a new building with good ventilation. Unfortunately the floor was not kept clean and desert sand and dust particles were ground into it, causing thousands of tiny holes and scratches. If only that floor had been kept *clean*, the sliding of shoe leather would have polished it and it would soon have become a very good floor. The conditions became so bad that hall is no longer used for dancing.

In another hall close by we had a new maple floor for square dancing. This was a lovely place and kept spotless but the owners wanted a "shiny" floor so out would come the floor wax and electric floor polisher. The floor was so slick one had to be careful just in walking across it.

There are so many restrictions on certain floors and so many different types of floors that one prescription for handling would not fit all. However, the subject should be given a *lot* more attention by most users. The most satisfactory asphalt tile or cement floor that I have danced on is handled thus: before dance time a club member sprinkles a small amount of Spangles in one corner and then takes a four-foot push broom and goes back and forth over the floor pushing the Spangles ahead of the broom. Just

enough Spangles are left on the floor to make it very satisfactory. At refreshment time, mid evening, the same procedure is repeated and at the end of the dance the floor is again swept with just the push broom.

On an oak parquet floor Spangles are used sparingly two or three times an evening with excellent results. By the time the dance is over,, the Spangles are worn out and the floor is as it was before the dance began, so everybody's happy.

THE "THRILL" OF THE BIG EVENT

By Sarah Null — Jackson, Miss.

WE LOOK FORWARD ALL YEAR to the day we leave on our "trail" to the National Conventions. We sew and we day-dream. At last, the time to travel is on us and the fun begins. We pack and off we go to meet our friends we haven't seen since the last National.

The biggest, best moment of it all is when we square up with our friends for that first tip at the opening of the Convention. You can put your "all" into that first dance. Then you simmer down and enjoy the three days.

When it's almost over and you realize it, things get quiet and sad to me. The National is all over and we have to leave our friends for another year. It's been so much fun words cannot express it. Even if you're tired, almost broke, you have a suitcase full of dirty clothes and you drag home, still you think of the full year ahead of you to dream and plan for the next National.

To me the National Convention is a homecoming. We have made some of our best friends by attending. The National in Miami was our sixth Convention and we hope there will never be a National without us present.

HOW MUCH AM I WILLING TO GIVE?

By Corinne O'Neal — Daly City, Calif.

ON THE SUBJECT OF CLUB members' sharing responsibilities and leadership, some clarification is genuinely necessary. The first clarification should be an honest and hard analyzation of one's personal reactions insofar as this business of sharing and giving is concerned. There are many factors involved, all of which influence how we think and react. Perhaps the following may have some bearing on the problem.

There are, of course, the mores of every community and the kind of community in which a person resides, whether it be farming, urban, industrial, etc. Aside from these factors, however, I cannot help but feel that the situation of "working committees who hold office year after year" and "the majority of club members will nearly always go all out — when asked," is one which needs a new approach.

Ask yourself these questions. Am I a person who not only makes observations but follows thru with constructive thinking? Do I have confidence in the abilities and desires of an uninitiated leader? Am I a person who will support those who are now assuming the responsibilities with the same energy and enthusiasm which I ask of myself and hope to receive from others? Do I accept the concept that square dancing is bigger than any individual, any club? Do I believe that square dancing is becoming a world-wide social activity and that any contributions I make go beyond the local area?

Do I have a real need for square dancing — its fellowship, its sociability, its sharing, its creativity, its mental and physical therapeutic benefits? Am I a restless one, accepting square dancing as a temporary interest soon to be forgotten for something new? Am I capable of recognizing latent leadership — and then of doing something to encourage it? Does my own ego enter into this activity to too great a degree? Do I think enough about why and when and how so many people are enjoying the dance today — and of those who loved it and made sacrifices to make it so? And what about those in our state and

national associations and those who give so much of themselves?

Am I prepared and willing to do something constructive? Perhaps the club's by-laws should be modified so that there will be a healthy rotation of leadership. Perhaps I must learn to say a quiet "no" to another term of office, stand quietly by if the leadership is good, be wise and loyal and consistent in my support if the going is rough.

Do I feel infringed upon and think of divorcing myself from the pleasures of square dancing? If so, where does the infringement belong? Is it not possible that I have been so busy and so aggressive that others felt they could not and should not intrude?

If I care enough, if my need is great enough, I will wisely find a way.

PROGRAMMING: add a dash of color



*By Bob Page,
Hayward, Calif.*

SQUARE DANCE EDITOR
SETS IN ORDER

PROBABLY MORE ARTICLES have been written on programming than any other subject. Why another one? First of all, most articles you read today deal in generalities and not specifics. Many authors do not want to put themselves in the position of backing a specific type of thing so that immediately they have people either for or against them. Anyway, we are going to be pretty specific about programming squares for a regular dance.

We used to separate squares according to their types; such as, lines, circles, stars and arm grabs. With the more complex movements of today, it has well nigh become impossible to group them this way. Then why not group them according to the main movement they incorporate for the figure. No matter what the set-up is on a figure, or the get-out, if the main part is, say, "Wheel and Deal," then put all the "Wheels and Deals" together. Let's even carry it one step further. —

Not too long ago, I danced to a very prominent caller. He had excellent timing, rhythm, and all the other et ceteras that go toward making a top caller. The main thing wrong with the dance was, after it was over, I couldn't remember one call from another all evening long! Every patter set had practically all the basics in it until it became one long sameness. It is like taking all the colors of paints and mixing

them together. You will get a drabness, which is exactly the way I felt about the dance.

If one of the paints is separated and left to stand by itself (red for instance), it blazes forth with brilliance. Isn't "Wheel and Deal" a good basic? My answer would be yes, and it is good enough to stand alone. Don't bury it in a pile of "Star Thrus," "Square Thrus," "Dixie Chains," "Ocean Waves," etc. Do a full set of "Wheel and Deals" from all angles. If a basic is good enough to call a couple of times in practically every set all evening, then it is good enough to "stand" by itself. The same goes with "Ocean Waves" and "Dixie Style to Ocean Waves."

Build your program around individuality in basics. Strip away the stuff that buries them. You will find it a challenge to build programs this way. You will also find people talking about the squares and remembering particular ones and exactly where they were on the program. This will tend to eliminate your over-calling one particular movement you possibly have a tendency to lean on when "nothing else comes to mind." It cannot be used 100% of the time but about 80% should give a balanced and varied program.

With all our complex "hash" calls of today, it is becoming more difficult to give the dancer true variety. You don't have to lean on new basics for variety. We have lots of fine basics available today that the dancers know and enjoy. Just get them out there where the dancers can know and enjoy them.

To me, variety and challenge walk hand in hand. A lot of variety creates challenge, not only for the dancer, but for the caller as well. An interested caller is a better caller and then maybe the eager square dancer of today will not become the ho-hum dancer of tomorrow.

CAN IT BE TRUE?

SQUARE DANCING BANNED IN VIETNAM!

*By Ted and Lanny McQuaide,
Saigon — Vietnam*

VIETNAM HAS JUST PASSED a Morality Law, which forbids dancing, even in one's own home. You have read about it, no doubt, in your newspapers in the States. At first we thought this might not apply to Americans or that square dancing might not be included. Ambassador Nolting, however, stated that in deference to the law he had banned dancing by Americans "in all forms and in private homes and in public places."

One of our American traditions has been declared immoral! We decry the implications in addition to the loss of right!

We can't speak for the Vietnamese group. To our own group it is very discouraging since we were getting such a good start. We had formed into a club and had chosen the name Cyclo Sidesteppers. A cyclo is a motorized version of the rickshaw and if you value your life you learn early in your stay here to sidestep them. We thought it was a wonderful name and have had club badges made with a picture of a cyclo in the corner — just like Stateside. Enough interest had developed that something like 20 couples had signed up to attend another class which was to have started the evening of the day Ambassador Nolting's statement was made known.

In *Sets in Order*, as well as in the military overseas newspaper, there have been numerous articles telling of the friendship and good will



You may be looking at one of the last pictures of its kind, since square dancing has been banned in Vietnam. The picture shows Vietnamese young people square dancing and obviously enjoying it. The young girl at left is wearing the ao-dai, or traditional Vietnamese dress, which has a high collar and long sleeves. The skirt is almost floor length, but slit to the waist and under it are worn pajama-like trousers.

promoted by square dance groups all over the world. The spirit is spreading internationally.

We hope that the blow which has fallen in this country is isolated. If any indication of such an action is seen in other countries, we hope that square dancers all over the world will ban together to retain this outlet for promoting international friendship and advancing American ideology. It is a wholesome outlet which could easily be replaced by less wholesome ones. We can scarcely believe the ban here is true and that we can no longer enjoy this most wonderful hobby of square dancing.

FLASH! A sequel to the Vietnam story was just received at press time in a letter from Mrs. McQuaide who writes, "I had occasion to chat casually with the Ambassador's wife. I made a plea for square dancing, explaining its difference from social dancing, pointing out the good qualities so well known to square dancers and stating that it is, after all, our native traditional dance. The following day the Ambassador's assistant called Ted (Mr. McQuaide) at his office and said that if we have a group made up entirely of Americans and if we did nothing but square dancing, the Ambassador felt it would be all right."

"So our Cyclo Sidesteppers met last Tuesday night for the first time since the ban..." And square dancing was again enjoyed by Americans in Vietnam.



Schoolhouse Square Dance

By Betty Auckland — Gledhow, Sask., Can.



Little
One-room
School

WHOEVER ARRIVES FIRST at the tiny white schoolhouse on Square Dance night sets to moving the assortment of desks, chairs and other schoolroom impedimenta, piling them against the walls and sweeping the floor of its accumulation of prairie dust, chalk and school-boy litter. Our caller is soon on the scene and sets up his equipment in one corner of the room: a moveable, home-made shelf, hung on the wall above the teacher's desk holds his record player, while the desk is ample enough for his record cases, notebooks, etc., if the piles of exercise books, boxes of chalk and oddments of sports gear are pushed aside; lastly a mat is brought forth and reverently laid upon a chair, which then becomes our caller's rostrum from which he proceeds to direct another happy evening of friendly square dancing.

The school is a small, one-room school, a few miles from Saskatoon, Saskatchewan, Canada. There is space for four squares, the more unpopular corner being the one that houses a large immovable desk with very sharp corners, which reminds energetic dancers of its presence by painful prods in tender places. On Gala nights, however, a fifth square is squeezed into the middle of the room, over the hot air register of the furnace! Now this is a favourite gathering place for the ladies before the dance, when they can warm slippered feet after a long drive in "thirty below" weather, and let the warm air billow out their crinolines and warm their knees, but during a

hectic hoedown the 'square in the middle' gets a trifle overheated.

There is no running water in the school, so one of the club members brings a milk churn full of fresh water ready for making coffee. Our "kitchen" is the tiny cloakroom where we plug in an electric hotplate, often blowing a fuse in the process, thereby bringing a fast moving dance to a fast stop, temporarily. The ladies take it in turns to help provide lunch and in true country tradition the after-dance lunch is delectable with tasty sandwiches, freshly baked buns and truly heavenly Angel food cakes or other goodies, rich with the eggs and cream of farm-house baking.

No matter what the season — the schoolroom is suitably decked out for our enjoyment: in Spring there are jars of catkins and pussy willow while Valentine hearts are outlined on the windows; at Easter yellow chicks and gay colored eggs are pictured on the walls, while later in the year Hallowe'en witches, pumpkin lanterns, holly and Christmas bells lend a festive air. Between dances one may wander around and study the fascinating collection of child art pinned on the walls, while local parents may even do some surreptitious checking on Junior's place in the progress chart!

So many of the one room country schools are closed down and have become relics of a past era: perhaps that is why our club is a popular visiting place for people from the city who come out, not only to dance, but to recall the atmosphere of an old fashioned school house, once the centre of social activity in every community. Merrill School is still that: a thriving school, the heart of its community; the scene of dances, and concerts, showers and weddings.

Our club name, the Merry Merrills, was well chosen, for we are indeed a merry club. Much of the merriment is due to our enthusiastic caller, Ray Roadhouse (mysteriously known as 'Curly' by his Square Dance colleagues, for if he ever did possess curls they are now long gone!). Ray started us all out on the Square Dance road and we'll never cease to thank him for all the hours of happiness

and friendship the journey has brought. A member of a church choir, too, Ray always delights dancers when his fine voice sends them moving rhythmically along with some particularly melodious singing call.

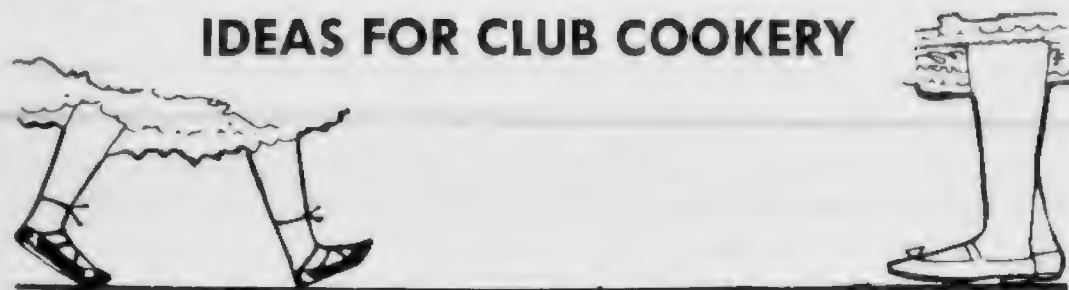
Last season the club had a membership of about ten couples and a "stag-line" of five or six unattached males! The girls were thus never without partners and were danced off their feet. Frequently we were short of just one girl to form another square and finally our "stags" proved themselves very adept at becoming "taws" when called upon, but be-moaned their lack of skirts to hold. It still shakes some of us girls when an obviously masculine figure daintily steps in to our "ladies star." Next year we are going to provide a set of man-size frills and flounces to make identification easier — but perhaps by then our bachelors will have found themselves mates!

So another jolly evening of square dancing in our little Canadian schoolhouse comes to a

close. The last crumbs of lunch are cleared away, Ray packs up his gear and willing hands help carry it out to his car. The shelf and the chair mat, the bottle opener (soft drinks, of course) and the hot plate, are stowed away in the big black trunk in the basement until they are needed again next week. Desks are moved back into place, the small ones at the front for the first graders, the big ones at the back for the eighth. One by one the cars drive away, their lights cutting a gleaming path across the snow, some heading for the glitter of the nearby city, most for the dark countryside and their waiting farms. One club member remains in her official capacity as school janitor to check on the furnace, put out the lights, lock the door and head for home, just across the road. The old schoolroom, faintly smelling of cigar smoke, dust, wax and coffee, with the strains of a fiddle tune and the cry "honour your partners" fading in the night air, settles down and waits for morning, and its other life.

LADIES on the SQUARE

IDEAS FOR CLUB COOKERY



Coffee Without Kilowatts

FOR THOSE CLUBS WHO have not yet won their electric percolators on the Sets in Order Premium Plan, here are a couple of old-fashioned ways to make coffee for large groups. Nice for cook-outs and picnics, too.

Using Instant Coffee. Empty 1 jar (2 oz.) instant coffee into large kettle. Add 7 quarts boiling water. Makes 42 cups.

Using Coarse Ground Coffee. Divide 1 lb. coffee into two lots and tie each loosely in a double thickness of cheesecloth, allowing plenty of room for coffee to swell. Bring 8 quarts of water to boil in large kettle, drop in bags of coffee, cover and reduce heat until water barely bubbles. Let bags remain in water from 10 to 12 minutes. Do *not* boil. Remove bags and serve. Makes 40 cups.

Recipe for Your Club's Luau — Chicken Hawaiian

6 onions, sliced	12 chicken bouillon cubes
3 qts. sliced celery	2½ qts. hot water
¾ c. fat	¾ c. soy sauce
6 cans (19 oz. each) bean sprouts, undrained	¾ c. cornstarch
2½ qts. diced, cooked chicken	1½ c. cold water
	hot rice (precooked)
	chow mein noodles

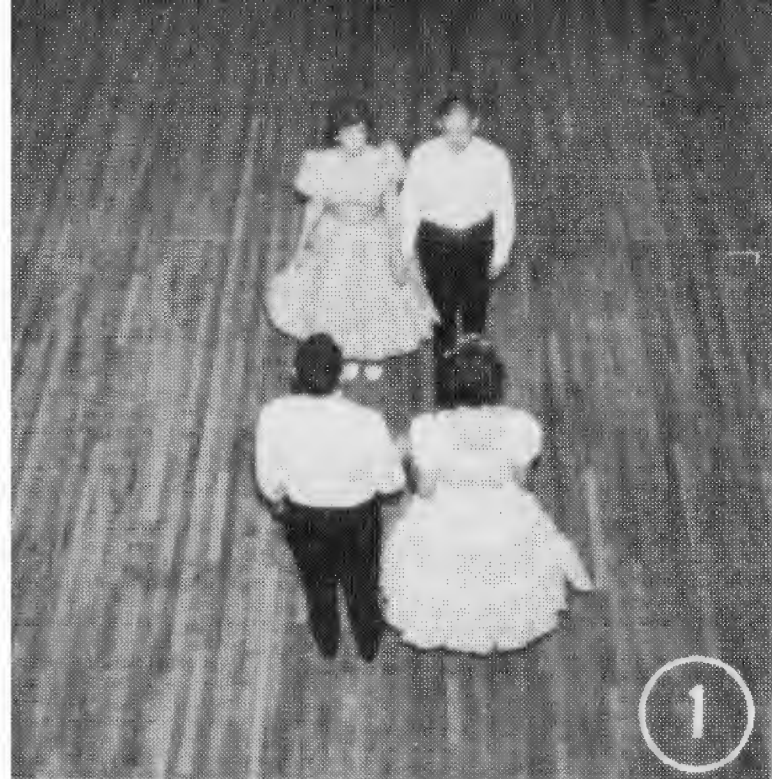
Cook onion and celery in fat in large kettle 10 min. Add sprouts, chicken and bouillon dissolved in hot water. Bring to boil and simmer 5 minutes. Add soy sauce. Stir in cornstarch blended with cold water. Cook, stir until thickened. Season with salt and pepper and serve on rice or noodles. Makes 25 servings.

Or — Teriyaki, Mainland Style

1 No. 2 can pineapple chunks	1 lb. ¾" thick slices tender top round or sirloin beef
⅓ c. soy sauce	22 small stuffed olives
1 clove garlic, minced	22 wooden skewers
¼ tsp. ground ginger	

Drain juice from pineapple. In medium bowl, combine juice, soy sauce, garlic and ginger. Add beef; let stand 1 hour. Heat broiler, cut beef into ¾" cubes. On skewers, alternate beef and pineapple, ending each with olive. Broil 3" from heat, turning once, 10 to 12 minutes. Makes 22 servings.

A nod to Dot White of Campbell, California, for these ideas on cooking for large groups.



IN THE VARIOUS FAMILIES that make up the square dance picture as a whole, we have single dancer movements with one person active, then single couple movements where one couple travels around the square or visits each of the other couples to perform a particular pattern.

Most familiar in the vast selection of square dance types is the "all work" variety wherein all eight dancers are involved in the calls. Many of today's dancers have become familiar with dances of yesterday which have been "modernized" into "all work" dances. The old "single visiting" dance is now done by sending two couples out to "visit" rather than just one, thereby involving all of the dancers in the action. Actually, most of the patterns originated in recent years are written so that all the dancers are active most of the time.

The majority of these figures are simultaneous action dances with all of the dancers doing the same thing at the same time. There are some movements, however, such as those belonging to the Grand Square and the Tea-cup Chain families, etc. where some dancers

STYLE SERIES:

VARIATIONS FOR ALL FOUR

PART ONE



do one series of movements while the others in the square do the counterpart.

In this attempt to involve more dancers in simple movements originally designed for just two couples, we come to an ever-growing category in which are logical extensions of standard basics. The forerunner of these, perhaps, is the Right and Left Thru. Originally intended as a simple two facing couple operation (1) it can be just as successfully done by a complete square of eight (2).

To sense the intelligence of some of these movements it's best to study them first in their simplest form and then see that the same identical rules for their operation are adhered to when they are applied to the larger group.

First let's check the definition of basic number ten. **Right and Left Thru:** Executed while two couples are facing each other (1). Each person advances, taking right hand of person opposite them momentarily as they go by (3), gives left hand to partner immediately upon passing thru other couple and the man Courtesies Turns his partner around in place (4). Couples are facing one another again (5) but

have changed places (count: approximately 8 steps).

In illustrating the comparable movements of two couples and four couples, you will note the check points where one picture is placed directly above its counterpart in the accompanying series.

Four Couples Right and Left Thru: In a square (2) men move clockwise, ladies counterclockwise (6), pass corners, men on the outside (7) touch right hands while passing the next — this is the original opposite lady — (8), men still on the outside. Men slide in front of the next — original right hand lady — and pass left shoulders with her (9). All give left hands to partner and courtesy turn (10) to face the center of the set in spots opposite to original starting position (11).

Depending on the area and the situation in which the movement is used, the simple two couple basic requires from six to eight steps while the All Four variety takes from 8 to 12 steps for comfortable execution.

There will be more on this All-Four couple material next month.

Editor's Note

In this and the next two issues Sets in Order's style series photographer will dig a bit into the theme of movements for all four couples working at the same time. If you mount this series in your own notebooks, leave room for four more pages following these two to complete this particular series.



NEW BASICS — Reject or Retain

By Carter Humphrey, Palmdale, Calif.

As an active caller "in the field," I have made some observations on several of the "new basics" which keep our mailboxes loaded. A new basic need not necessarily be bad if it is unfamiliar but neither is it good just because it is new. Therefore, an evaluation such as is given in the Sets in Order Experimental Lab each month is very valuable.

"Floor stopper" basics may prove to the dancers that the caller can call something that they can't do but the real proof they want is that the caller can keep 100% of the floor dancing 100% of the evening. As a caller-teacher I find that my dancers respond with the most enthusiasm to the Ruth Stillion type of dance which flows and flows than to the constant search for variation thru the presentation of new basics.. Please take a look with me, then, at some of these latter.

Analyze Each One

Dixie Twirl—If I am working 2 lines I can use Pass Thru, Bend Line, Pass Thru, Bend Line to accomplish same result. If I am working 1 line I can use different preceding calls to place dancers in position required. However, Dixie Twirl does flow when used properly, i. e. — Pass Thru, Dixie Twirl, R & L Thru, Turn your Girl, etc. Would like to see this figure held over in the "pending" file.

Single Wheel—Have used this twice but the dancers were not too keen on it. Perhaps I need more variation in my presentation. Used as a Pass Thru, Single Wheel to a Dixie Chain. Again, would like to see this one held.

Uncouple—Why confuse the dancers with an un-needed command? Would you call 4 Gents Star Right to Your Corner, Uncouple, Allemande Left? Or 1 and 3 Star Right to your corner, Uncouple, Turn corner left hand 'round? This seems to me a worthless figure.

Substitute—Inside Arch, Outside Under does a better job.

Roll Back—This is not properly a basic but

a command already in use for many years. For example, in Texas Star Promenade — Lonesome ladies Roll Back one, 3 in line, Have a little fun.

Shake the Dice—Stop and go dancing. It doesn't flow. Dancers confuse this with Fold the Line.

Fold the Line—Jerky confusion. Desired position can easily be accomplished with existing figures which flow better.

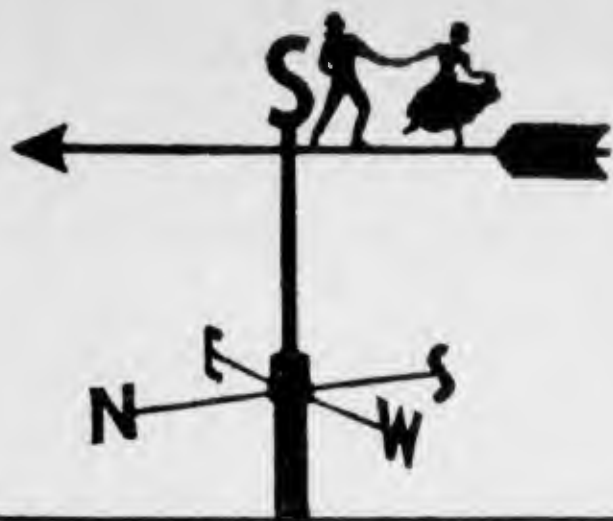
Spread to a Line—This and many of the rest of the new "line" figures: Expand to a Line, Add to Line, Wheel to Line, Close Door, Open Door, all lead to a stop and go march instead of a flowing dance. Throw them out and let's see some squares that flow from the first call to the last.

Now, to consider the question of which existing basics to eliminate. From dancer reaction I would suggest the following: Four Couples Pass Thru; 4 Couples R & L Thru; 4 Couples Square Thru; and Four Couples Trail Thru. Retreat the Line, Two Hand Swing and many of the traditional figures which require strong arms, good memories and exceptional shoulder blades could be done away with. None of these pass the requirement of accepted continued usage over a period of time.

The smart caller—or perhaps the lucky one—is the fellow who has a patient group of dancers on whom he can "workshop" the new basics. The reactions of caller and dancer in individual groups is not a complete criterion but it is certainly a weather-vane and can provide a spot to eliminate immediately the most impractical or bad of the new basics and indicate which might be put to wider use.

With today's square dancing, new basics will still be coming as long as some interested caller gives his imagination play. The best we can do is look them over, choose the ones we find the best, the most workable, the most enjoyable, and give them a try.

Editor's Note: You may have noticed that we have hesitated revising the 1961 edition of The Basic Movements of SQUARE DANCING. Several months ago we had announced that such a revision was being planned but the more thinking we did on the subject the more difficult final decisions became. Finally we decided just to let the latest edition stand through the balance of the year. In the meantime we'll enjoy receiving letters like the one published here to see how you are treating these experimental movements.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Manitoba, Canada

The Ruffs and Ruffles of Transcona will hold a Square Dance Mardi Gras in the East End Arena on September 15. Dancing will start at 8:30 P.M. with some 15 callers. For further information, dancers may call Wilf Goode at AL 3-0494. Transcona is just 6 miles east of Winnipeg.

—Alice Woodman

Ontario, Canada

There are a total of 6 square and 1 round dance clubs in Sault Ste. Marie, Ont., and Sault Ste. Marie, Mich. They are planning a "Learn to Square Dance Week," Sept. 24-29, to bring square dancing to the attention of the general public. As an advertising medium a square dance float was entered in the Rotary Club Parade on July 25. Mayors of the two "Soos" were approached to proclaim Square Dance Week officially.

Kick-off will be the Two Soos Jamboree on September 22 at the Soo (Ontario) Armoury, everybody within dancing distance invited. Any visiting callers are invited to participate. It is pointed out that the area has much of interest for tourists, such as the Soo Locks and the International Bridge. Write Bill Smith, 407 Morin St., Sault Ste. Marie, Ont., Canada, for more information.

British Columbia, Canada

The Chilliwack Square Dance Club planned a fun-filled dance weekend on June 29-30, July 1 in Chilliwack. Al Berry and Bob Ruff were the callers and plans called for street dancing, barbecues, displays, workshops, banquets and even a rodeo.

—John Rodger

Texas Talk

On June 9 the Saturday Nite Squares joined the Bassett Promenaders at the Bassett Center, El Paso, in a farewell dance for members of both clubs. The A. B. Coopers were moving to Las Vegas, Nev. and Mary Jane Heister was joining her husband on Kwajalein Atoll for 18

months. The Promenaders received their new club badges the same night.

The Skyline Twirlers of El Paso celebrated an anniversary on June 13 at the Northeast El Paso YMCA. They were followed up on June 16 by another anniversary, that of the Saturday Nite Squares at the Central YMCA.

—Woody Woodward

Nebraska News

A series of 12 square dance lessons will begin September 10 at the Antelope Park Pavilion, Lincoln. Harry Nelson is instructor and the series is being sponsored by the Lincoln Square Dance Council, the Callers' Assn. and the City Recreation Dept.

The First Annual Fall Square Dancers' Roundup of the Council and Callers' group will be held on Sunday Sept. 23, beginning with a picnic from 1 to 5 P.M., featuring a ball game between the two sponsoring bodies. Bring your own lunch. There will be prizes and the dancing will start at 7:30 P.M.

—Lucille Karnopp

Bob Skinner of the Wings and Swings of Offutt, AFB, Omaha, won his Night Owl Badge and Knothead Pin during a flight mission to Spain. Badges are written in Spanish!

—Glenn Lapham

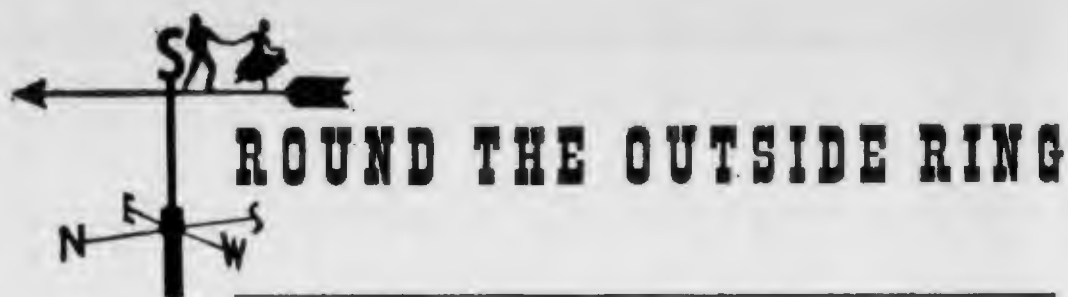
Ohio Observations

The 3rd Annual Festival sponsored by the Lima Area Council will be held on Sunday, Sept. 16, from 1-10:30 P.M. at the Allen County Fairgrounds in Lima. Get set for 9½ hours of continuous square dancing to Johnny Davis and Dub Perry plus many other favorites. Write Paul Bodey, 916 Crayton Rd., Lima, for details.

—Karl Gutman

Illinois Item

The Fiesta Assn. will hold its 14th Annual Fiesta de la Cuadrilla on Sept. 29 at Willowbrook, Villa Park. Callers featured will be George Cable, Johnny Davis, Max Forsyth,



Jerry Helt and Bill Shymkus. Rounds and exhibitions will be handled by 12 area round dance leaders. Write Bob Johnson, 229 N. Charlotte, Lombard.
—Robert Kehoe

Pennsylvania Patter

There will be a Labor Day Week-End Square Dance Vacation again this year on August 31, Sept. 1-3, at Dreamland Ballroom, Conneaut Lake Park, Pa. Angie Dalessio of Phoenix, Ariz., will come back home to assist Katy McKenzie and Tom Hoffman with the calling chores. Round dances will be taught by Ann and Andy Handy of Cleveland, Ohio.
—Ed Hall

Oregon Offering

The University of Oregon Campus at Eugene will be the site of the Second Far Western Square Dance Convention on August 15-17, 1963, so you can begin making plans for the future. Package price for the full three days for one person is \$3.75; for one day, it's \$1.25. If you register at the Convention, the price will be \$1.50 per day. Write to Registration Committee, 445 Western Dr., Eugene, for forms and information. Buddy Randall will be General Chairman of this event.

Louisiana Lore

The Greater New Orleans Square Dance Association announces its Fifth Annual Square Dance Festival for September 7-8 in the big, air-conditioned Municipal Auditorium. Headlining the program are Frank Lane, Tex Brownlee and, on rounds, Frank and Carolyn Hamilton. Music will be furnished by the Rhythm Outlaws. Top callers from everywhere will appear in guest spots on the program. Write P.O. Box 12145, New Orleans.
—Fay Maitre

The Second Annual Callers' Assn. Spring Dance was held in the Palomino Room at the Bar None Ranch Estates. It was one of the first to be held in the new \$100,000.00 air-conditioned square dance barn built by Chuck Goodman. Eighty-five squares were dancing, with some couples coming from Morgan City, Franklin, New Iberia, Baton Rouge, Covington

and Bogalusa. Twenty association callers participated and music was provided by the Bar None Boys Band.
—Johnny Creel

D.C. Area Dancing

Senators and Congressmen from Mexico participating in the 2nd U.S.-Mexican Parliamentary Exchange were treated to an exhibition of American Square Dancing during a formal banquet at the Shoreham Hotel in Washington, D. C. Three squares, one each from the Virginians, the Thunderbirds and the Double Stars danced for the visiting dignitaries. Jim Schnabel called for the dancers. At the first meeting of the legislators in Mexico last year, U.S. solons were so impressed with the folk dancing and singing which their Mexican counterparts arranged that they decided to reciprocate in kind. Col. Bud Vandervort, Senate military liaison officer and an ardent square dancer, made all the arrangements for the square dance exhibition which pleased and impressed the visitors.

Carolina Cavorting

A new club, the Tobacco Twirlers of Henderson, N. C., have now graduated better than 14 squares into the movement. Dorsey Adams of Knightdale is the regular caller for the club, with Paul Childers and Lawrence Pulley taking guest spots.
—Mary Vann

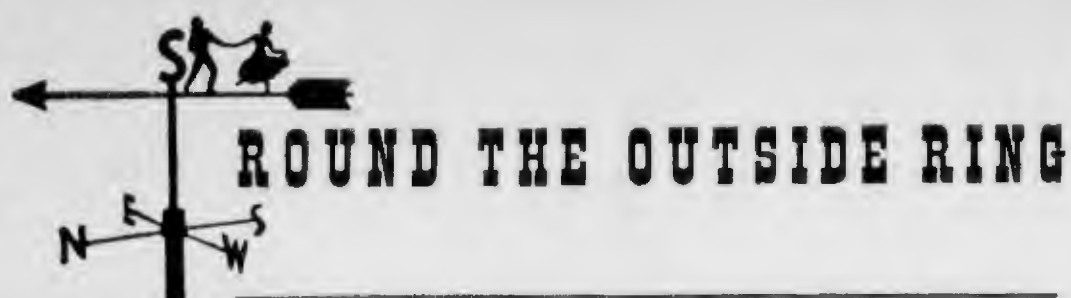
The North Carolina Square Dance Festival, held on August 18 at the Park Center, Charlotte, N. C., is one of a quarterly series doing much to promote square dancing in the area.

The Happy Hoppers of Winston-Salem, N. C. held their annual picnic and open square dance on August 11 at Tanglewood Park, Clemmons, with Johnny McBride calling. Visitors to the area who want to square dance may contact McBride at 840 Ferndale Ave., Winston-Salem, N. C.

Fifteen square dance families from the Goldsboro Star Promenaders packed up their camping gear and headed for Kerr Reservoir in the upper section of North Carolina where they were met by square dancers from Raleigh and Henderson for a week-end of camping, water-skiing and square dancing. A Saturday night dance at the Tar Heel Marina Pavillion was a big success, with Dorsey Adams and J. P. Jett doing the calling.

Georgia Goings-On

An election of officers for the South Georgia



Federation of Square Dance Clubs was held recently in Savannah. Elected were Alan Moore, Jr. as President; Ken Siebert, Wilmot Adams and Jack Everett.

Fifty-four Savannah dancers attended the National Convention in Miami, taking with them their new Federation banner. Design of the banner shows a silhouette of the state of Georgia with Savannah marked by the Nuclear Ship Savannah emanating in perspective from Savannah. Underneath are the words, "Home Port of the Nuclear Ship, Savannah."

Visitors to Savannah are invited to call one of the following numbers for dance information: EL 5-6645 (Bob and Ethel Bland); EL 5-2820 (Louis Hagood) or EL 5-9805 (Jake and Florence Ginsberg.)

California Capering

Associated Square Dancers of Superior California and their Callers' Workshop presented a Square Dance Weekend at Squaw Valley on June 30-July 1. The program included square and round dance workshops, a Party Dance and After Party. Location was at the Olympic Village Center and dancers bought a "package" which included meals, dancing and accommodations at this world-famed resort. The Cal Ashworths were originators of the weekend idea and Ray Smith, Floyd Johnson, Joe Soderstrand, Lee Helsel, Ivan Hasbrouck and Gene Case were active in the arrangements. About 300 couples availed themselves of the fun.

Facilities for dancing at the 10th Annual California State Convention planned for Long Beach in June, 1963, will be greatly increased by the New Arena. This gigantic building is being erected next to the Municipal Auditorium. It has a floor space of 50,000 sq. ft., ten meeting rooms, good acoustics and seats for over 8000 spectators and dancers.

—*Roland Clawson*

Sage Stompers celebrated their anniversary with a Hoedown on July 28 at the American Legion Hall in Monterey.

—*Mary Ellen LaFave*

On June 30 the Santa Barbara Chapter of

the Bachelors and Bachelorettes whooped it up all night square dancing. They started out at Adams School from 8 to 11 P.M., with some 20 squares on the floor dancing to the calling of Bud Glaze from Cambria. Carloads of dancers then moved to the Armory for more dancing and a buffet supper. At 2 A.M. 15 squares were going strong with Myrna Cheek relieving Glaze at the mike. At 3 A.M. dancers moved to East Beach where they cavorted in the sand to Bud's calling and the crashing of the surf. At 4 A.M. 11 squares were still at it and as dawn broke over the Pacific, they wearily gathered up picnic baskets and bundled off for home, tabbing their Nite Owl Dance a complete success.

Utah Utterances

On September 21-22 the Ogden Area Square Dance Assn. will host the 11th Annual Utah Festival at the Bonneville High School with Bob Van Antwerp as caller.

On August 4, Ed Gilmore called a dance at the Grandview School, Ogden, and then conducted a Callers' School for the next 5 days for the Ogden Area Callers' Council.

—*Carl Quist*

In the Dakotas

For the past 5 years the Town and Country Whirlers have been entertaining at the St. Francis Home for elderly folks in Wahpeton, N. D. Last winter the caller and square dancers assisted some 60 residents and wheelchair patients to fulfill their desire to learn to square dance. Ken Richels is the caller and he sets his tempo so that the calls can be readily executed by the residents. The club has truly enjoyed this worthwhile activity.

—*Mrs. Hubert Lodahl*

Colorado Coverage

Northglenn, north of Denver, is proud to report a new square dance club, after 20 classes sponsored by the local recreation district. Caller and instructor is Elmond Mariano, who officiated 1st and 3rd Saturdays during the summer at the Garland Shopping Mall. During the classes John Glenn made his historic earth orbit so naturally the dancers were moved to name their club, the Glenn Orbits, honoring the astronaut and fitting in with their community name, as well. Officers are the Norman Fewes, Mack McClellans and Wayne Newlons.

—*Clara Chamberlain*

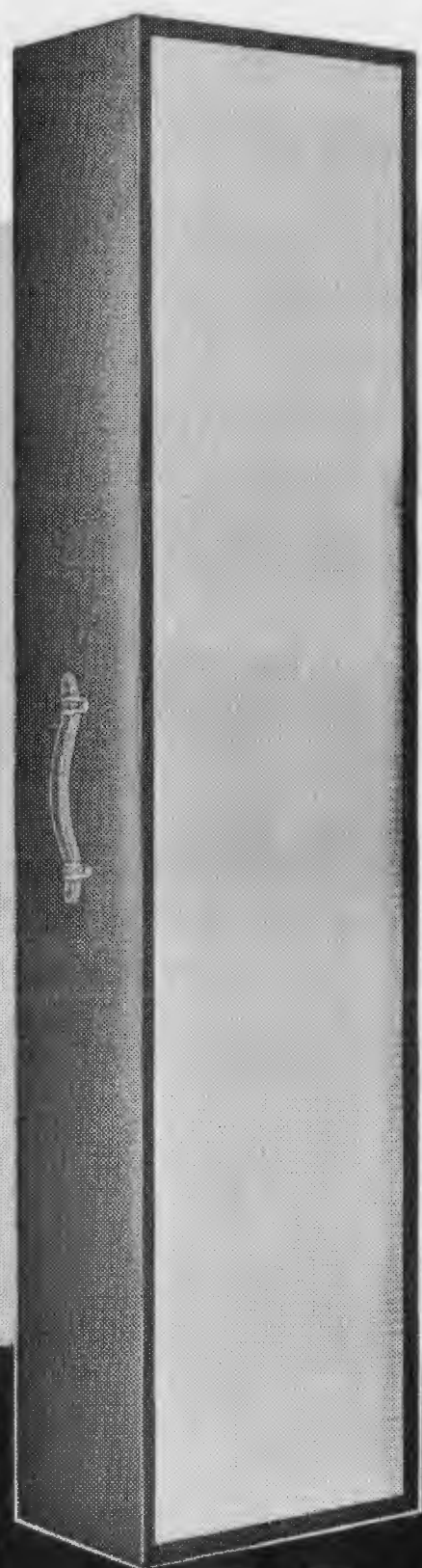


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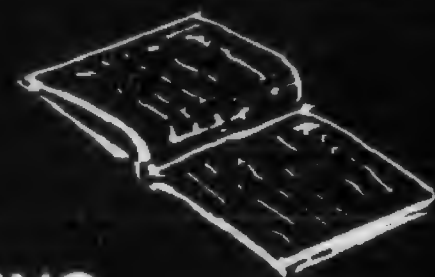
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September 1962

GEORGE ELLIOTT THIS MONTH contributes some original material on the subject of the Rip and Snort. This once rather unimportant movement, reserved usually only as a fun gimmick, today has come into prominence as a unique way to form lines of four and work into other desired positions. You might try these out in your workshopping as interesting variations.

Forward eight and back like that
Four ladies chain the inside track
Face to the middle like you always do
Then two and four a right and left thru
One and three go forward and back
And then square thru the inside track
Go once around like you always do
Then circle four with the outside two
Go one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Then forward eight and back once more
Pass thru and turn back
Face your partner (the lady on your right)
Box the gnat
Change hands, left allemande

Forward eight and back like that
Four ladies chain the inside track
Turn the girl like you always do
Then one and three you star thru,
California twirl
And circle just half
The outside couples rip and snort
Go around one and pull 'em thru
Dive thru, pass thru, a right and left thru
Turn the girl and star thru
Then right and left thru
Turn the girl and star thru
Then circle just half
Outside couples rip and snort
Go round one and pull 'em thru
Dive thru, pass thru, right and left thru
Turn the girl and star thru
Then right and left thru
Turn the girl and star thru
And circle just half
The outside couples rip and snort
Go around one and pull 'em thru
Dive thru, pass thru, right and left thru
Turn the girl and star thru
Then right and left thru
Turn the girl and star thru
There's old corner, left allemande

One and three go forward and back
Star thru, California twirl, now circle four
Go one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Pass thru and join your hands
Arch in the middle, the ends turn in
Do a right and left thru two by two
Now pass thru
And circle four with the outside two
Go one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Pass thru and join your hands
Arch in the middle, ends turn in
Do a right and left thru two by two
Pass thru to a left allemande

One and three go forward and back
Do a full square thru to the outside two
When you get thru circle four
Go one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
The end four bend in and face the set
The other four
Do a half square thru to the outside two
And circle four
Go one full turn
Inside couples rip and snort
Pull 'em thru is what you do
Find old corner, left allemande

One and three half sashay
Go up to the middle and back that way
Go out to the right just like you are
And circle up four but not too far
Go one turn and a little more
Put the ladies back to back in the middle
of the floor
Four ladies rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Pass thru and join your hands
Arch in the middle, the ends turn in
Pass thru and circle half with the outside two
Four men rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Pass thru and join your hands
Arch in the middle, the ends turn in
Pass thru and split two
Go around one
Into the center a right hand star
Once around, find old corner, left allemande

(Elliott's workshop, continued)

One and three go forward and back
Same ladies chain
Turn the girl like you always do
Then into the middle and square thru
Go all the way around like you always do
Then circle four with the outside two
Go one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more

Pass thru and join your hands
The ends turn in and everybody work
A double pass thru
First one left, second one right
On to the next and star thru
Then square thru three-quarters round
When you come down
Find old corner, left allemande

Circle eight, first couple
Couple one you rip and snort
Down the middle, cut 'em off short
Break at the arch and make two lines
You line up four
Forward eight and back in time
Now star thru
The outside four California swirl
Inside four star thru
Now and eight hand ring and circle left
Second couple
Couple two you rip and snort
Down the middle and cut 'em off short
Break at the arch and make two lines
You line up four
Forward eight and back once more
Now star thru
Outside four California swirl
The inside four star thru
There's old corner, left allemande

One and three forward and back
Then star thru, California swirl
Now circle four, go one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Box the gnat across from you
Come right back
A right and left allemande

STAY ALIVE

By Tom Miller, San Luis Obispo, California
Heads go forward, back you do
Forward again and square thru
Four hands around to the outside two
Do sa do, make an ocean wave
Rock it forward, rock it back
Change hands, another wave
Rock it forward stay alive
Left square thru, count to five
Five hands round that's what you do
With the lady on the right California swirl
Dive to the middle and square thru
Three-quarters round, there's the corner
Left allemande

APPLY NAMED

WHAT A MESS

By Dick Weaver, Honolulu, Hawaii

Two and three swing you do
One and four go right and left thru
New one and three bow and swing
Second couple same old thing
Just those three the ladies chain
Fourth gent you've got two girls
Go up to the middle and back to the world
Forward again and circle four
Ladies break to a line of four
Dance into the middle and back in time
Forward again and bend the line
Pass thru, square thru
Go all the way on the same old track
Now when you're thru U turn back
Fourth gent you box the gnat
Join your hands and make a ring
Circle left like everything
Reverse back in single file
Pat your foot and watch 'em smile
Gents turn back for a Dixie grand
Go right, left, right
Next by the left, a left hand round
Ladies star three-quarters round
There's the corner, left allemande

SINGING CALL *

IT'S YOU I LOVE

By Jerry Helt, Cincinnati, Ohio

Record MacGregor #931, Flip instrumental by
Jerry Helt

INTRODUCTION & BREAK

Four little ladies chain straight across the ring
Chain 'em home, turn your own a left
hand swing
All around your corner, see saw 'round your taw
Gent star right, once around the hall
Allemande left your corner, weave the ring
you know
In and out around until you meet your beau
Promenade your own like old folks used to do
Come here, swing me, it's you I love
FIGURE

Head couples promenade half way 'round
the square
Go to the right, right and left thru that
couple there
All join hands, circle eight, watch 'em smile
Reverse now in single file
Four little ladies backtrack, go 'round the set
Pass 'em once, pass twice, promenade the next
Promenade this girl when you feel blue
Come here, swing me, it's you I love
SEQUENCE: Introduction; Figure with heads;
Figure with sides; Break; Figure with sides;
Figure with heads.

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor
Bob Page Square Dance Editor
Don Armstrong Contra Dance Editor

CRESCENT TRAIL

By Charlie Turpin, New Orleans, Louisiana

One and three do a half sashay
Go forward up and back that way
Star thru across from you
Right and left thru the outside two
Turn your Sue and dive thru
Then square thru four hands around
You're not through son
Separate go around one
Into the middle — stop!
Then face your partner and star thru
Right and left thru the outside two
Turn your Sue and dive thru
Then square thru four hands around
You're not through son
Separate go around one
Into the middle, pass thru
Allemande left

DARN IT

By Bill Hansen, Santa Barbara, California

Promenade eight and don't slow down
Head two couples wheel around
Do a right and left thru with a full turn around
Facing out, bend the line
Pass thru to the next old two
Star thru, then right and left thru
Turn her around and pass thru
Allemande left

SINGING CALL

A GIRL LIKE YOU

By Harry Lackey, Greensboro, North Carolina

Record: Top 25041, Flip instrumental by Harry Lackey

OPENER, MIDDLE BREAK, CLOSER

Four little ladies chain across — and turn
them left around
Chain them back — a do paso — old corner
with a right hand round
Partner left — roll promenade — don't you dare
slow down
One and three wheel around — come a right
and left thru and then
Cross trail back — and swing old corner — one
time around
Allemande left — skip one girl — and
promenade that town
Sing — oh! oh! I love to dance — with
a girl like you
FIGURE — TWICE FOR HEADS — BREAK —
REPEAT FOR SIDES
Four little ladies chain across — and turn
them left around
One and three square thru — Four hands in
the middle of the town
Sides divide — star thru — heads frontier whirl
Join hands circle to the left — go walking
around the world
Then allemande left that corner girl — walk
right by your own
Swing and whirl that right hand lady —
promenade her home
Sing — oh! oh! I love to dance with a girl
like you

MILKY WAY

By Joe Barcelow, Ionia, Michigan

Heads to the middle and star thru
Right and left thru and turn your Sue
Pass thru, star thru on the side of the town
Right and left thru, turn 'em around
Star thru, circle four you're doing fine
Head gents break and make two lines
Forward eight and back with you
Star thru and a right and left thru
Turn your Sue, dive thru, pass thru
Star thru the outside two
Right and left thru, turn the girls, star thru
Circle up four you're doing fine
Head gents break and make a line
Forward eight and back with you
Right and left thru, turn your Sue
Star thru and a right and left thru
Turn the girls, dive thru, pass thru
Allemande left

WHEELING

By Dusty Rhodes, Biloxi, Mississippi

Head two couples lead to the right
Circle four, head gents break to a line of four
Forward eight and back once more
Pass thru, wheel and deal and a quarter more
Bend the line, pass thru across the floor
Wheel and deal and a quarter more
Bend the line, do a right and left thru
Turn 'em too, cross trail thru
Left allemande

UP-DATED SHUFFLE STAR

By Red Donaghe, Houston, Texas

Sides to the center and back to the bar
Heads to the center make a right hand star
Full turn around in the center of town
Pick up your corner with an arm around
Star promenade the wrong way round
The rim step out, take a backtrack
Go twice around and don't look back
To the same one, an allemande thar
The rim back up in a right hand star
Shoot that star just half way round
Pass one, swing the next, promenade
and don't slow down
One and three wheel around
Pass thru, on to the next, square thru
Four hands that's what you do
Then a right to your own and pull her thru
Allemande left

While every dance appearing in this workshop section of Sets in Order each month has been danced, it is quite possible that you will find discrepancies that will require some changing before you will want to use the material. The workshop section, just as the name implies, indicates that the material found here may still be in a state of development and much of it is offered with the suggestion that you may wish to use only portions of some of the dances, combining them with other movements which will fit your particular needs. We will continue to reproduce the material in as nearly a finished form as possible—Editor.

FEELS DIFFERENT

TONIGHT

By Gene and Ima Baylis, Miami, Florida

Record: Windsor 4679

Position: Half Open, assume Semi-Closed pos during first 3 beats of Intro to start dance

Footwork: Opposite, Directions for M

Meas.

1-4 Step, Close, Step, Brush; Step, Close, Step, (Face) Touch; Side, Touch, Side, Touch; Change Sides, , 2, (to Semi-Closed);

In Semi-Closed pos M start L and do one two-step fwd in LOD, brush R ft fwd; start R and do one more two-step turning in to face partner and taking LOOSE CLOSED pos, touch L ft beside R; step to side in LOD on L, touch R to L, step to side in RLOD on R, touch L to R; start L and take 2 slow steps to change sides with partner, W turning R face under M's L and her R hands, ending in SEMI-CLOSED pos facing RLOD.

5-8 Repeat action of Meas. 1-4 in RLOD, ending in BUTTERFLY pos M's back to COH.

9-12 Roll, , 2, ; Back, Cut, Back, Brush; (Reverse) Roll, , 2, ; Back, Cut, Back, Brush (to Semi-Closed);

Releasing lead hands, swing trailing hands thru, partners roll away from each other $\frac{3}{4}$ down LOD in 2 slow steps, M turning L face (W R face) to end in L OPEN pos facing RLOD; step bwd in LOD on L, X RIF of L, step bwd on L, brush R fwd in RLOD; repeat Meas 9-10 in RLOD starting M's R, roll $\frac{1}{2}$ turn to OPEN pos facing LOD; end Meas. 12 in SEMI-CLOSED pos facing LOD.

13-16 Fwd Two-Step; Fwd Two-Step; Turn Two-Step; Turn Two-Step;

In Semi-Closed pos do 2 fwd two-steps in LOD adjusting to CLOSED pos: do 2 R face turning two-steps down LOD to end in LOOSE CLOSED pos, M facing LOD.

17-20 Walk, , 2, ; Cross, Side, Cross, —; Bwd, , 2, ; Cross, Side, Cross, —;

M starts L and takes 2 slow steps fwd in LOD; XLIF of R (W XIB), take a short sliding step to side twd wall on R, XLIF of R again (W XIB), hold 1 ct; start R ft and take 2 slow steps bwd in RLOD; XRIB of L (W XIF), short step to side twd COH on L, XRIB of L (W XIF), hold 1 ct.

21-24 Repeat action of Meas. 17-20 ending with partners facing slightly apart, M's R and W's L hands joined, M facing LOD.

25-28 Fwd, , Dip In, ; Back, Turn, Step, —; Fwd, , Dip Out, ; Back, Turn, Step, — (to Semi-Closed);

Step fwd on L (W back on R), turning twd COH, hold 1 ct, swinging joined hands thru dip fwd twd COH on R, hold 1 ct; step bwd twd wall on L ft, swinging hands back then releasing turn in

twd partner stepping R, L in place to almost face wall while joining M's L and W's R hands, hold 1 ct; step fwd on R ft, dip fwd twd wall on L ft; step bwd twd COH on R ft (W bwd on L), swinging joined hands back but retaining, turn in twd partner M stepping to side twd COH on L ft, fwd on R as W steps R, L turning $\frac{3}{4}$ R face to end in SEMI-CLOSED pos facing LOD, hold 1 ct.

20-32 Fwd Two-Step; Fwd Two-Step; Pivot, , 2, ; Twirl, , 2, ;

Do 2 fwd two-steps in LOD: taking CLOSED pos for a full couple pivot in 2 slow steps; M takes 2 slow steps fwd in LOD as W does 1 R face twirl under M's L and her R arm to end in SEMI-CLOSED pos.

PERFORM ENTIRE ROUTINE FOR A TOTAL OF TWO TIMES.

Ending: Roll, , 2, (to Face); Apart, Close, Step, Point;

Roll away down LOD in 2 slow steps; M's back to COH M's R and W's L hands joined, step bwd on L ft, close R to L, step bwd on L ft, point R fwd twd partner and acknowledge.

SQUARE DANCERS' WALTZ

GOLDEN GATE WALTZ

By Bob and Helen Smithwick, San Diego, Calif.

Record: Grenn 14040

Position: Open, facing LOD, inside hands joined

Footwork: Opposite, Directions for M

Intro: Wait 2 Meas: Bal Apart, Tch, —; Bal Tog, Tch, —;

1-4 Waltz Away, 2, 3; Waltz Tog, 2, 3; Roll Out, 2, 3; Manuv, 2, 3 (to Closed);

In OPEN pos starting M's L waltz slightly away from partner L, R, L moving in LOD; waltz twd partner and LOD by stepping fwd on M's R, to side twd LOD on L turning to face partner, close R to L at the same time change hands to M's L and W's R and face RLOD; stepping bwd twd LOD on L and releasing hands, partners roll out and around (M R face, W L face) stepping R, L; continuing on around twd LOD partners manuv to CLOSED pos, M's back to LOD in 3 steps R, L, R.

5-8 Waltz Turn, 2, 3; Waltz Turn, 2, 3; Waltz Turn, 2, 3; Twirl, 2, 3;

In Closed pos starting bwd on M's L do 3 R face turning waltzes progressing LOD; twirl the W R face under the M's L and W's R hands as the M moves alongside R, L, R to end in OPEN pos facing LOD.

9-16 Repeat action of Meas. 1-8 except to end in BUTTERFLY pos M facing partner and LOD at end of twirl.

17-20 Twinkle Out, 2, 3; Twinkle In, 2, 3; Twinkle Out, 2, 3; Cross, Tch, —;

In Butterfly pos starting M's L do 3 twinkle steps moving diag out twd wall

and LOD, then diag in twd COH and LOD (M XIF, W XIB), then diag out twd wall: at end of 3rd twinkle M steps R across L twd COH and LOD, tch L beside R, hold 1 ct (slightly BUTTERFLY-BANJO pos).

21-24 Twinkle Out, 2, 3; Twinkle In, 2, 3; Twinkle Out, 2, 3; Cross, Tch, —;

Starting M's L repeat twinkle steps moving in RLOD (M XIB, W XIF): at end of 3rd twinkle step M cross R XIB of L, tch beside R and at the same time take CLOSED pos, hold 1 ct (M facing LOD and partner).

25-28 Bal Back, —, —; Waltz Fwd (to Semi-Closed), 2, 3; Waltz Fwd, 2, 3; Thru, Side, Close;

In Closed pos M bal back twd RLOD on L, hold 2 cts; starting fwd on M's R do 1 waltz fwd in LOD R, L, R to Semi-Closed pos facing LOD (W steps back on L starting to turn R face, steps side on R completing turn, closes L to R); in Semi-Closed pos waltz fwd in LOD L, R, L; both do a thru, side, close, M R, L, R to CLOSED pos M's back to COH.

29-32 Bal Back, —, —; Waltz Manuv, 2, 3; Waltz Turn, 2, 3; Twirl, 2, 3;

In Closed pos M's back to COH bal back on L, hold 2 cts; starting fwd on M's R do a waltz manuv making a 1/4 R face turn to end with M's back twd LOD R, L, R; starting back on M's L do one R face turning waltz L, R, L; twirl W R face in 3 steps as M moves fwd in LOD alongside to end in OPEN pos facing LOD R, L, R.

DANCE IS DONE A TOTAL OF THREE TIMES, at end of Meas. 31 on third time thru twirl W (Slow Twirl) as the music retards, change hands, Bow and Curtsy.

VERY GOOD FIRST NIGHTER

HOT TIMER MIXER

By Pete and Ann Peterman, Fort Worth, Texas

Record: Belco 202

Position: Open facing LOD, inside hands joined

Footwork: Opposite

Meas. INTRODUCTION

1-4 Wait 2 Meas: Apart, Touch; Together, Touch;

Wait 2 Meas: then step apart L, touch R; step together R, touch L.

DANCE

1-4 Bal L, Bal R; Buzz L, 2, 3, 4; Bal R, Bal L; Buzz R, 2, 3, 4;

Balance (or Pas de Basque) left, balance right; buzz in circle back to partner in 4 buzz steps; repeat with R ft and buzz R to OPEN pos facing LOD.

5-8 Walk Fwd, 2, 3, Swing; Back Up, 2, 3, Touch; Apart, Step/Step, Together, Step/Step; Turn Away, 2, 3, 4 (M goes back, W fwd);

Walk fwd 3 steps, swing; back up 3 steps, touch L beside R; face partner and back away, step/step (M twd COH, W twd wall), together, step/step; turn away in four steps (M turns L and goes to lady behind him, W turns R and goes fwd to M ahead).

DANCE THROUGH SEVEN TIMES.

Last time thru M turn L and go to the lady behind him and bow.

SWINGIN'

SUGAR BLUES MIXER

By Dot 'n Date Foster, Decatur, Illinois

Record: SIO 3132

Position: Open

Footwork: Opposite, Directions for M

Meas. INTRO

1-4 Wait 2 Meas: Apart, —, Tch, —; Tog (to banjo), —, Tch, —;

Starting open position facing LOD, inside hands joined, step apart, (M's L W's R) —, tch, —; together, —, tch, W turning 1/2 L face to assume BANJO pos (R hips).

DANCE

1-4 Fwd, 2, 3, Hold; Fwd, 2, 3, Turn; Back Up, 2, 3, Hold; Back, 2, 3, Turn;

In BANJO pos dance fwd in LOD L, R, L, hold; fwd again R, L, R, turn on R 1/2 R face to face RLOD (W 1/2 R to face LOD) to SIDECAR pos (L hips); continuing in LOD, M backs up (W fwd) L, R, L, hold; back again, R, L, R, turn on R 1/2 L face (W 1/2 L face to face RLOD) to BANJO pos, facing LOD.

5-8 Fwd, 2, 3, Hold; Fwd, 2, 3, Turn; Back Up, 2, 3, Hold; Back, 2, 3, Face;

Repeat action of Meas. 1-4 EXCEPT floating away on last step to end facing partner approx. 3 ft. apart, drop hands.

9-12 Vine, 2, 3, Tap; Vine, 2, 3, Tap; Heel Out, In, Out, In; Step, Snap, Step, Snap;

Vine along LOD stepping to side on L, behind on R, side on L, tap R ft in place; repeat in RLOD, stepping to side on R, behind on L, side on R, tap ball on L ft slightly to the side; Twist L heel (W's R) out, then in, out, then in (weight is still on supporting foot) (M's R W's L); step fwd (small step on M's L (W's R) on ct 1, on ct 2 bend knee (M's R W's L) raising toe about 6 inches from floor and pointed down and at the same time lean slightly fwd dropping hands and snapping fingers. Repeat stepping fwd on M's R (W's L) on ct 3, and L knee up on ct 4.

13-16 Vine, 2, 3, Tap; Vine, 2, 3, Tap; Heel Out, In, Out, In; Step, Snap, Step, Snap;

Repeat action of Meas. 9-12, EXCEPT partners should float away slightly on first vine to approx. 3 ft apart.

17-18 Away, 2, 3, Tap; To New Partner, 2, 3, Tap;

Back away from partner (M twd COH W twd wall) in 3 steps L, R, L, tap R (W R,

L, R tap L); then with 3 steps and a tap move diag twd LOD (W twd RLOD) to new partner (W turning 1/4 L face to assume BANJO pos to start dance again). DANCE GOES THRU 4 TIMES.

Ending: As M vines LOD and RLOD, W makes a slow twirl R under her R and M's L in 3 steps and a tch; then a reverse twirl (L face) in 3 steps, tch, BOW and CURTSY.

PAPALOTE

By Van Vandever, McAllen, Texas

Head two do a double star thru
A flip and a flop like a little ol' quail
Turn right back and cross trail
A right hand star with the two you've found
Turn it once way out there
Heads peel off in the center of the square
Left hand star, get way down low
Back by the right, here we go
To corners all an arm around
Star promenade right down town
The inside out, outside in
Once and a half we're gone again
Outside gals roll right in with a half sashay
Just promenade go hand in hand
Now find old corner, left allemande
(Had her all the time)

THIS IS IT

By Merl Olds, Los Angeles, California

Heads promenade half way round the square
Go to the middle, half square thru
Swing the corner standing there
Allemande left and promenade around
Promenade then the heads wheel around
Box the gnat, half square thru
Right and left grand

REAL SQUARE

SQUARE WHO

By Bill Boaz, Lynwood, California

First and third half square thru
Then square thru three-quarters round
with the outside two
Center four square thru four hands round
While the outside two California twirl
Center four face your partner
And square thru five hands round
Count 'em boys pull thru
Square thru with the outside two
Six hands round and count 'em too,
until you're thru
Then U turn back and square thru
seven hands round
Whew, one, two, three, four, five, six, seven
Face the lady on your left, do an eight chain thru
Right and left two by two, right and left,
you turn 'em too
Right and left on down the line
Right and left you're doing fine
Meet the same two, right and left thru
Turn the girls and box the gnat, change hands
Left allemande

BREAK

By Bob Kent, Warwick, Rhode Island

One and three you square thru
Count four hands that's what you do
Split the sides, round one make a line
Forward eight and back in time
Center two square thru
Full around like you always do
Separate around one
Come in to the middle do a right and left thru
Whirl your girl to a half sashay
Pass thru, split two, around one
Make a line of four
Forward up and back once more
Forward again do a right and left thru
Turn on around star thru
Say "Hi Corner," left allemande

BEND AND WHEEL

By Ralph Kinnane, Birmingham, Alabama

Side ladies chain across the track
Head two couples forward
Up to the middle and come on back
Down the middle cross trail thru
Go round one into the middle
Meet your dears for a wagon wheel
But strip the gears
Catch her by the left for a do paso
Your opposite right and around you go
Back to your own with a left hand around
Out to the side right and left thru
Turn 'em then half square thru
Step right out and bend the line
Forward eight and back you reel
Pass thru, wheel and deal
Those in the middle half square thru
Separate, go round two
Hook right on to the end of the line
Forward eight and back like that
Opposite right and box the gnat
Pull her by, cross trail then
Do an allemande left, go right and left grand

BE BRIEF

By Stub Davis, Waurika, Oklahoma

One and three square thru
Right and left thru the outside two
Turn your girl and square thru
Four hands around that's what you do
On to the next square thru
Four hands around and when you're thru
Center two square thru three-quarters round
Outside two California twirl
Left allemande

CONTRA CORNER

JUSTA CONTRA

By Harold Harton, Willowdale, Ontario, Canada
1, 3, 5, etc. active — Cross Over
Active couples balance and swing
— — — — Down the center with your partner
— — — — Turn by yourself and come back home
— — — — Circle left with the couple you meet
— — — — Now circle right, away you go
— — — — Ladies chain across the way
— — — — Chain them back in the same old way

JUST FOR YOU, GIRLS

FOUR LITTLE LADIES

By "Chappie" Chapman, Encino, California

Four ladies chain across the way
Number three couple only half sashay
Number one couple only face your corner
Box the gnat, square your set just like that
New number one couple face your corner,
star thru

Join hands, circle left you do
One little lady whirl away, half sashay
Two little ladies whirl away, half sashay
Three little ladies whirl away, half sashay
Four little ladies whirl away, half sashay
Allemande left

THINK FAST

By George Vagtborg, San Diego, California

Head ladies chain three-quarters you do
With that man star thru
Side ladies chain three-quarters around
Head gents turn 'em with an arm around
Ladies whirl away, left allemande

BILL'S HASH

By "Wild Bill" Foross, Anaheim, California

Head two couples square thru
Four hands around in the middle you do
Square thru with the outside two
Four hands around 'til you hear me shout
You've got two lines facing out
Now bend the line, pass thru
Wheel and deal, double pass thru
First one left, second one too
Promenade, don't slow down
One and three wheel around, star thru
Pass thru and face your partner
Now pass thru, wheel and deal
Double pass thru and face your partner
Pass thru and wheel and deal
Double pass thru, first one left, second one right
Star thru, double pass thru
First one left, second one right
Right and left thru
Turn your girls to a Dixie chain
Girls turn around, left allemande

WHO RAY

By Tom Tobin, Los Angeles, California

Heads to the middle and back with you
Forward again and square thru
Four hands around and when you're thru
Make a right hand star with the outside two
Then heads center, a left hand star
To the outside two for a right and left thru
Same two square thru
Four hands round and pull 'em thru
On to the next do sa do, back away
The inside two half sashay
Then box the gnat across the way
Forward eight and back you reel
Pass thru and wheel and deal, double pass thru
First couple right, next left
On to the next, a right and left thru
Then star thru, left allemande

DUNDER AND BLITZEN

By Harold Bausch, Leigh, Nebraska

Head two couples right and left thru
Side couples square thru
Count four hands and when you're thru
Star thru and right and left thru
Star thru, dive thru, star thru
Right and left thru
Cross trail, left allemande

KABITZER

By Fred Christopher, St. Petersburg, Florida

Heads to the right and circle four
Head gents break, two lines of four
Forward eight and back in time
Pass on thru and bend the line
Forward eight and back you reel
Just pass on thru and wheel and deal
Center two do a Frontier whirl
Circle four on the side of the world
Go once around and a little bit more
Side gents break to a line of four
Forward eight and back in time
Pass on thru and bend the line
Now star thru, right and left thru
Turn your girl and square thru
Three-quarters round, start looking man
Here comes corner, left allemande

SINGING CALL *

THE HIGH ROAD

By Merl Olds, Los Angeles, California

Record: SIO 126, Flip instrumental called by
Earle Park

OPENER, MIDDLE BREAK and CLOSER

The ladies promenade, take a walk on the
high road

Do sa do your laddie he's a fine one
(Now) Swing the corner Lassie, once or
twice will do

Then join hands and circle to Loch Lomon'
(You) Whirl away, grand right and left, you
travel on the low road

Promenade your Lassie when you find one
(Now) Take her home and swing,

the Bonnie, Bonnie Lass

She's mighty nice for swingin' in the mornin'
FIGURE

Left allemande a corner, then your
partner do sa do

Go once around, the gents all star left then
Star promenade a Bonnie, Bonnie Lass

An arm around your lady, such a fine one
The gents back out, go full around, the girls
chain across then

Turn and whirl away in the gloamin'

(Now) Swing a little Lass, then promenade
her home

You won't have time to swing again 'til mornin'
TAG ENDING

Yes, she's mighty nice for swingin'
in the mornin'

SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Closer
and Tag Ending.

From the Experimental Lab

Examples of "Dixie Style to an Ocean Wave"
submitted by Herb Perry, Lancaster, California

Here are five drills on the material presented on page 70 of this issue.

DIXIE PIKE

Two and four do a right and left thru
One and three pass thru, go round one
Into the center and pass thru
Gents turn back and follow your date
Both turn right around one
Dixie style to an ocean wave
Rock it forward and back
Break in the middle, wheel half around
Dixie style to an ocean wave
Rock it forward and back, pass thru
Left allemande

or

Star thru, pass thru, bend the line
Pass thru, U turn back
Left allemande

DIXIE BREAK

Promenade and don't slow down
All four couples wheel around
Go all the way round
Four ladies chain across the town
Roll promenade and don't slow down
One and three wheel around, pass thru
On to the next do a right and left thru
Now put her in the lead and Dixie chain
On to the next, Dixie style to an ocean wave
Rock it forward and back
Break in the middle and wheel half around
Dixie chain around the set, on to the next
And Dixie style to an ocean wave
Rock it forward and back
Arch in the middle and the gals duck thru
Gals turn back and all pass thru
Left allemande — wow — right and left grand

HERB'S DIXIE TRAVELER

Two and four do a right and left thru
Same two ladies chain back
Now all get set and here we go
Head couples center and back to town
Turn the opposite lady with a right around
Now your partner left, go all the way around
Then Dixie style to an ocean wave
Rock it forward and back, pass thru
Turn the opposite lady with a right around
Now your partner left, go all the way around
Then Dixie style to an ocean wave
Rock it forward and back, pass thru
(Join hands) bend the line
Turn the opposite lady with a right around
Now your partner left, go all the way around
Then Dixie style to an ocean wave
Rock it forward and back
Break in the middle, wheel half around
Dixie chain on the double track
Lady go left, gent go right
Pass one gal, on to the next
Left allemande

DIXIE STYLE ON THE BIAS

(Hold the diagonal)

One and three promenade the outside ring
Go all the way around two by two
While two and four do a right and left thru
Head two couples out to the right
Do a right and left thru
Turn your gal and two ladies chain
Turn 'em boys like you always do
Now Dixie style to an ocean wave
Rock it forward and back
Arch in the middle and the gals duck thru
Gals turn back and right and left thru
Square thru three-quarters round
Look out man you're heaven bound
Left allemande

DIXIE TOWN

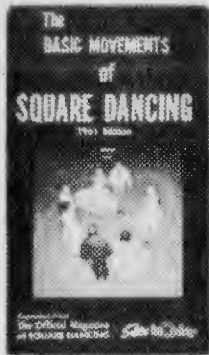
One and three star thru, California twirl
Split the sides, both turn right
Single file round one
Dixie style to an ocean wave
Rock it forward and back
Break in the middle and wheel half around
Dixie chain across the set
Lady go left, gent go right, round one
Lady lead and Dixie style to an ocean wave
Rock it forward and back
Break in the middle and wheel half around
Dixie chain across the set
Then two ladies chain
Turn 'em boys we're gone again
Square thru three-quarters round
Watch it Joe, we're going to town, left allemande

SINGING CALL *

LOVE YA

By Max Forsyth, Indianapolis, Indiana
Record: Windsor 4810, Flip instrumental
by Max Forsyth
OPENER, MIDDLE BREAK and CLOSER
Four ladies chain across and then you
circle the ring
Baby Mine
Rollaway then walk by one, your own
girl you swing
Two times around — and then (allemande left)
Allemande left your corner, grand right
and left you go
When you meet your pretty little girl,
you smile and promeno
I love ya, love ya, love ya, love ya, love ya I do
Baby Mine
FIGURE:
One and three go forward up and back
to the ring
Square thru Baby Mine
Do sa do, go all the way round then make
that ocean wave
Now rock it — change hands — left allemande
Now do sa do your partner,
then corners you swing
Go round and round and round, then promenade
that ol' ring
I love ya, love ya, love ya, love ya, love ya I do
Baby Mine
SEQUENCE: Opener, Figure twice for Heads,
Break, Figure twice for Sides and Closer

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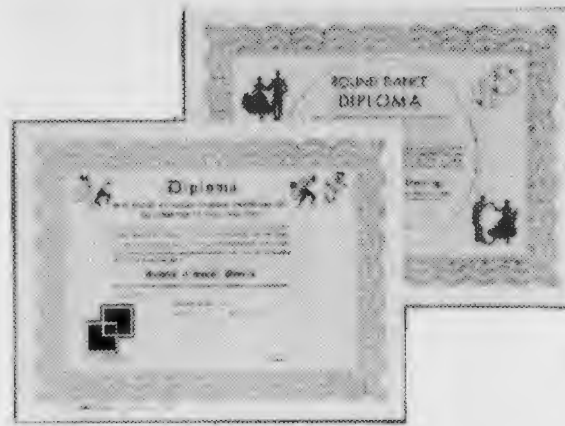
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(Letters, continued from page 3)

swat is breaking the law by anticipating. Fie on anyone who sticks out more than his hand until he hears the full call! When the dancers aren't required to think fast they get too lazy — and spoil the fun of a good, stout challenge.

Pat Bliss
Fort Lauderdale, Fla.

Dear Editor:

Gerard Lawrence of Trail, British Columbia, has asked me to write you of the passing of his wife Goldie. Goldie was a part of the square dance movement from its beginning in the central B.C. area and was their foremost round dance teacher. She held several positions on the Executive of the Trail and District Square Dance Association besides serving as the round dance chairman for a number of years . . .

Cynthia Plowman
Spokane, Wash.

Dear Editor:

. . . My husband and I wouldn't part with one back issue (of Sets in Order), for so many time we use them as reference books for dance steps, etc. . . . The reason for writing is to make a suggestion for manufacturers of men's and

women's western shirts. Why, oh why don't they make them with removable studs instead of snaps. It sure would make ironing easier.

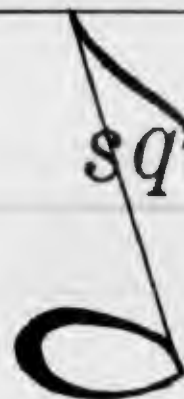
Marion Jenkins
Wintersville, Ohio

The H Bar C Shirt Company puts out an excellent shirt with removable buttons, which I find extremely handy. The buttons come in different colors, so with several different sets it is quite easy to convert the shirt for almost any color scheme. Incidentally, last year after attending a dance in London we sent the one western shirt (one with the buttons removed) I had with me on our trip to the hotel laundry. The laundry was returned the same day we left to continue our trip and we didn't have an occasion to unpack our square dance togs for a couple of weeks. When we did unpack what we thought was my western shirt we received quite a shock when we noticed the one they had sent "by mistake" was one with buttons. On closer inspection we discovered what really had happened. In place of the holes where my studs would normally go, some kind seamstress in London had sewn white buttons — eleven in all — which, of course, had to be cut off before the studs could be inserted. —Editor.

Dear Editor:

. . . Big square dance conventions are fine and serve the purpose of drawing together

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dancers from all over to enjoy a collective dancing experience and to be provided with a large diversified program . . . We have enjoyed attending them and as many as we could manage.

We have determined that now there are many longterm, enthusiastic dancers in our immediate area who are looking more to a tailored, smaller-scale weekend, with good, less-crowded floor conditions and a program encompassing the participants' desires . . . Week-end programs of this type are probably more easily afforded, time-wise and monetarily. We believe a "weekender" is the frosting on the square dance cake and can be just the right flavor to lend zest to those dancers whose interest has begun to wane . . .

June Strong
Santa Maria, Calif.

Dear Editor:

. . . Sets in Order is ideal to get the new dancers started on the right path in square dancing. It is a big help to all square dancers and callers.

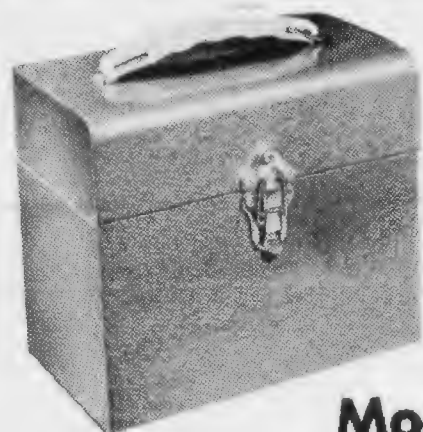
Frank Minnehan
Waterbury, Conn.

Dear Editor:

My wife and I like to go to the National Conventions and this year we decided to combine attendance at the convention in Miami and our vacation. This meant a 2900 mile round trip for us but we didn't mind because we would get another chance to dance with our National callers . . . We not only didn't get a chance to dance to any of our favorite National callers — they weren't there — but we almost didn't get a chance to dance at all *due to the lack of people to dance* . . . You were lucky when you found one or two sets in the four big halls. The acoustics were poor, too.

On Saturday evening one of these halls — I believe it was hall A, was a little over half-filled. That was the big crowd. The Cypress Room, or International Room, was only opened in the evening. The hot hash room was open all day and it was usually filled. But these two rooms were less than half the size of the other four halls . . .

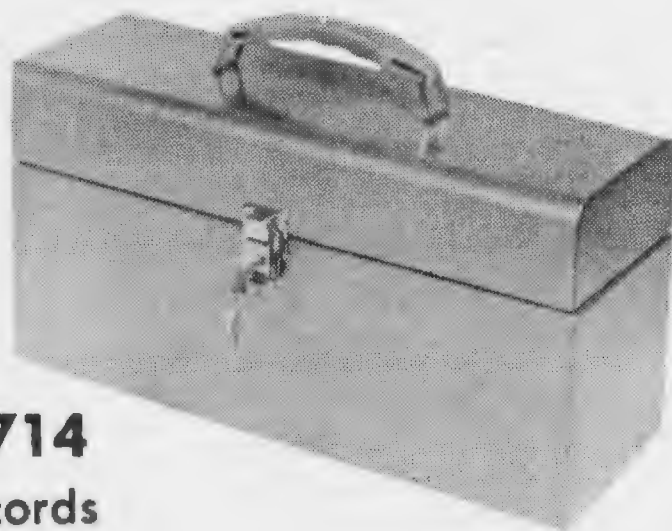
We didn't mind the 2900 mile drive; the fact that the weather was bad could have been and was laughed off, but the rest — boy, this hurt. The first convention we attended was in



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St. Louis and each one from then on seemed better than the year before. This convention, however, was more like attending a local callers' Jamboree . . . If there were 10,000 people registered for the convention all I can say is that they went every place but to the auditorium where the dancing was supposed to be.

Sam Thornburg
Pittsburgh, Penna.

Quite a number of readers have questioned the ten thousand count we published in the July issue as the total attendance for the recent convention held in Miami Beach. Attendance counts at these things supposedly are to be of non-duplicated names of those actually participating in the dancing. That would mean that a person attending for three days would still only count as one person attending. In this way you would have an actual attendance figure. We understand that the total of 10,000 may also have included non-dancing participants who happened in from the various hotels in the area. One participant in a good position to size up the event ventured a guess that the actual dancing participant count was under 6,000. So far no word from Miami Beach.—Editor.

Dear Editor:

Square and round dancing has not been forgotten in Northern Japan. Our club, the Torii

Twirlers, is not even a year old but thru the efforts of an industrious caller and hard working club members, a class of beginners has just received diplomas . . .

Our club supported the Armed Forces Day Savings Bond Booth by dancing on the flight line. Although many of our spectators were Americans stationed here, our majority of on-lookers were the Japanese visitors. These kind people strained around the platform to see a type of dance that is entirely new to their concepts of entertainment. Due to their enthusiasm we hope to be able to introduce square dance instruction to these fascinating people in the near future.

S/Sgt. Charles and Mary La Reau
Misawa, Japan

Dear Editor:

. . . I really want to thank you for the article on "Tips for Fit" in Ladies on the Square. (Sets in Order, June 1962.) I always enjoy the magazine thoroughly but, since I am an "in-between" size, this article was especially valuable to me in making our dance outfits.

Gail Wilson
Blythe, Calif.

The Keys To Calling

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(Dates, continued from page 5)

Sept. 30—S.W. Ohio Callers' Assn. 15-Caller
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Oct. 6—2nd Ann. Chesapeake Festival
Natl. Guard Armory, Annapolis, Md.

Oct. 7—Cleveland Feder. Square Round-Up
Fairgrounds, Berea, Ohio

Oct. 12-13—West Texas Square Dance Festival
Munic. Audit., Lubbock, Texas

Oct. 13-14—First Annual Autumn Festival
Armory, Cadillac, Michigan

Oct. 19-20—Arkansas Federation Festival
Armory, North Little Rock, Ark.

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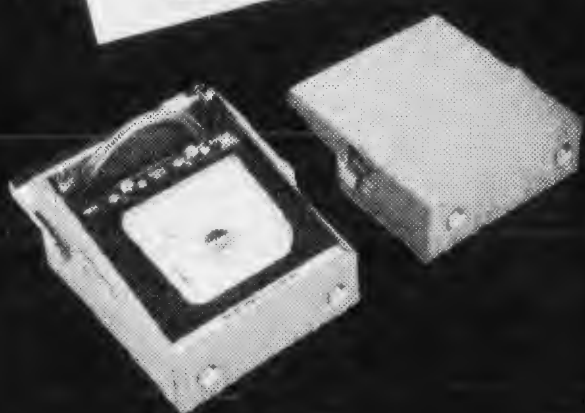
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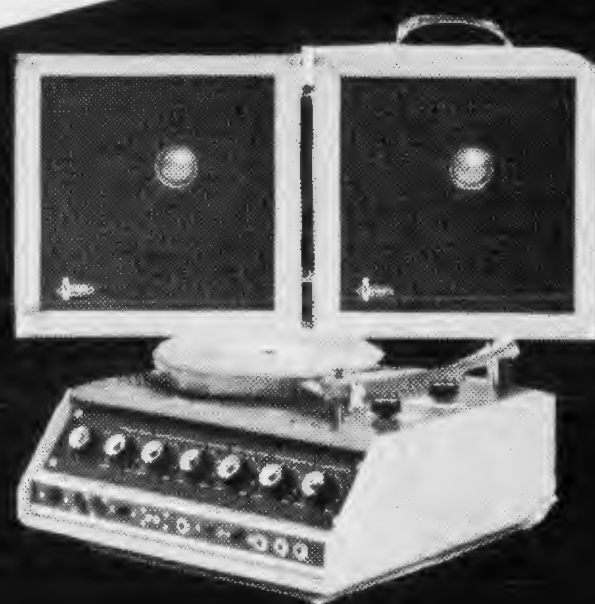


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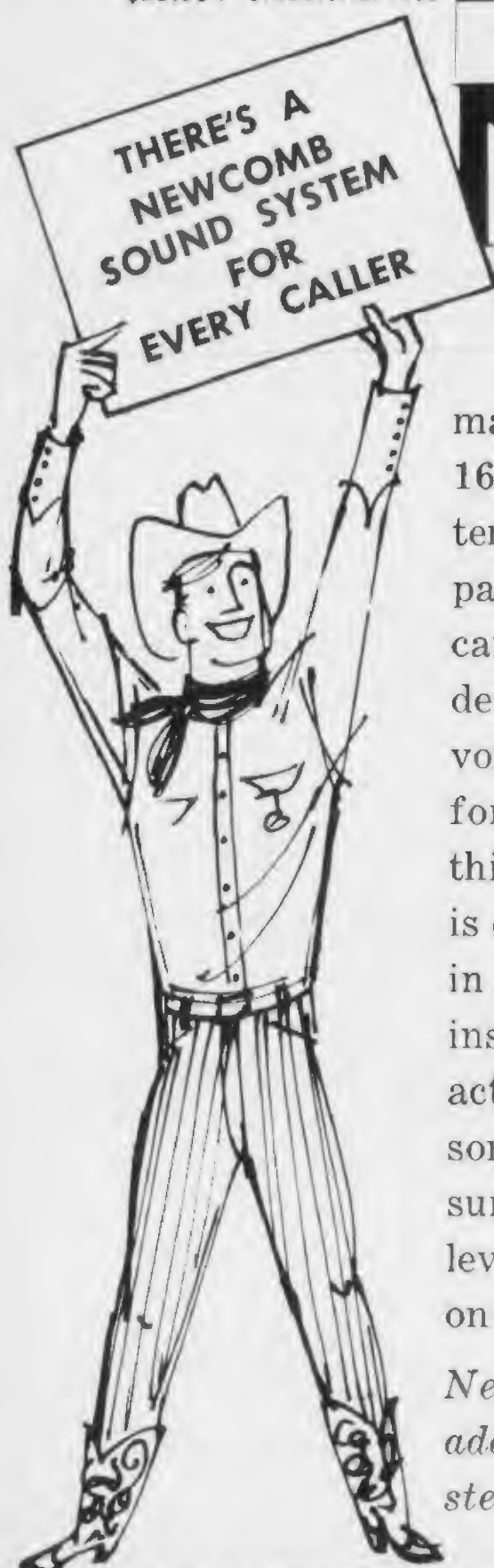


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CAN YOU GUESS THE ROUNDS?

The Circle Squares in British Columbia, Canada, thought up additional fun and challenge at a recent party by "re-naming" the round dances on the printed program and

letting the guesses fall where they might. Let's see how high you would score with this list. You can check yours with the inverted answers below.

(1) *Combination Waltz*, (2) *Rotations*, (3) *Naptime in Spain*, (4) *Smooth and Glossy*, (5) *Azure Ocean*, (6) *Warm Weather Wind*, (7) *Get Lost, Sadness!*, (8) *Brief Pastry*, (9) *Extremely Fashionable*, (10) *Chinese Refreshments*.

(1) *Medley in ¾ Time*, (2) *Wheels*, (3) *Siesta in Sevilla*, (4) *Silk and Satin*, (5) *Blue Pacific*, (6) *Summer Breeze*, (7) *Bye Bye, Blues*, (8) *Shortcake*, (9) *Very Chic*, (10) *Chop Suey*.



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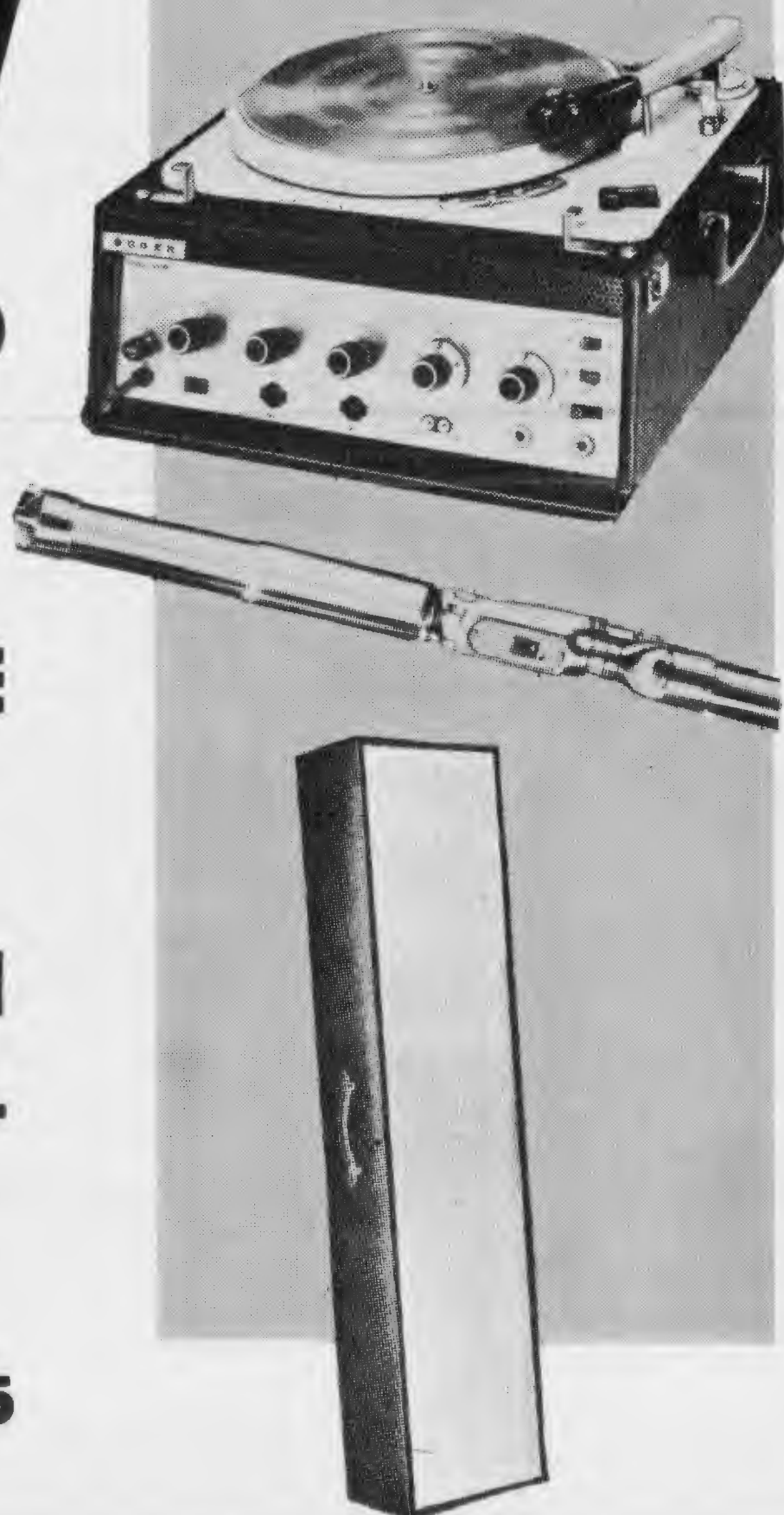
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LEARNED FROM THE BOOK

Wow Squares of Lakewood, Calif., report on one of their couples, Gordon and Marg Flewell, in a recent edition of their club paper as follows, "They learned to square dance (now listen to this) at Kitimat, B.C., Canada, from Bob Osgood's Sets in Order in a group headed by Jim Stalker in 1955."

We've heard that it can be done and we admire the pioneering spirit of these folks in actually having learned square dancing in this fashion.

SQUARE GEM

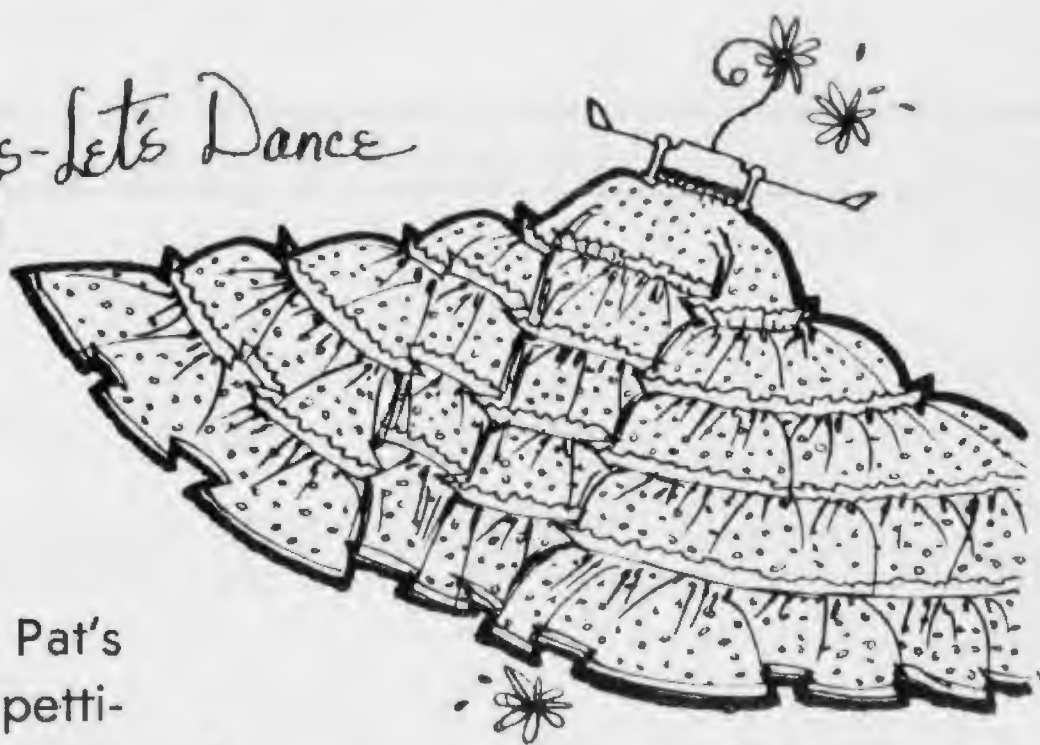
For identification badges for all our dances, individual club, council, association and even the annual festival, one of our dancers uses 1½" white satin ribbon, cuts it in 7" lengths and with a felt "Magic Marker" prints whatever identification is needed, such as "Host," "Hostess," "Official," etc. Enough space is left at the top of the ribbon to pin it with the club badge. To purchase these badges already printed would cost \$1.00 each; to make them costs 5¢ each.

—Lou Maddock, Colorado Springs, Colo.
Lou receives a crisp, new one dollar bill for this Square Gem.

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As a special treat to Sets in Order readers, It's Pat's is offering their famous nylon marquisette petticoats regularly selling for **13.95** and **14.95** for the lowest price ever . . .



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What a wonderful opportunity to have that "extra special" color you've been wanting . . . or to replace that closet full of worn ones . . . at this price you can afford several.

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P.S. We'll be seeing you at the Delaware Valley Convention in Philadelphia, September 28-29th.

The CALLER OF THE MONTH

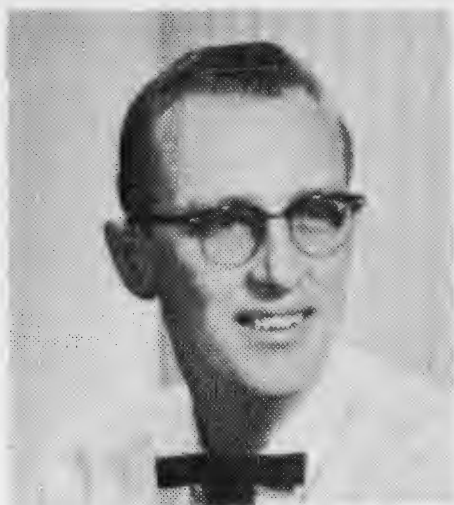


Photo by The Staggs

John Strong, Santa Maria, Calif.

JOHN STRONG AND HIS WIFE, June, make a redoubtable team, dedicated as they are to the proposition that square dancing is here to stay and they are going to help see that it does. They have square danced since 1952, when they started on the Peninsula south of San Francisco. John began calling just a few months after starting dancing.

In September, 1953, John taught his first Beginners' Class and has had one or two classes each year since. In 1955 his January class formed into the Gingham Squares, a hearty group for which John was calling up until last spring.

At that point the Stronghold, habitat of John, June and their two youngsters, Karen and Johnny, moved to Santa Maria from the Peninsula. John took a promotion in his work for the Pacific Gas and Electric Co., which impelled the move. The Strongs looked about immediately for square dance contacts — and found them.

Organization-wise, John was Chairman of the Callers' Workshop of the Northern Calif. Square Dancer's Assn. in 1958; President of the Northern Calif. Callers' Assn. in 1959. He acted as Program Chairman of the Golden State Roundup in 1961 and directed the

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128 N. Washington St., Falls Church, Virginia

dancers for the nationally televised Roy Rogers TV show in 1959, an event outstanding in the annals of TV square dancing.

Since 1959 John has made one calling trip annually to the Midwest and East Coast. This facet of his calling may be curtailed for a time because of the new job situation.

June's part of the calling team has seen her working with beginners' classes and aiding John in teaching rounds at their square dance clubs. She has also instructed the folk and square dance program for the San Mateo Council of

Girl Scouts and conducted an annual festival, with 300-400 girls, for 4 years.

SHORT CIGARETTES

Square dancers who smoke have often been caught in the middle of a fresh cigarette when the caller shouts out, "Square 'em up." Mrs. A. M. Beaty and some clubs in Grand Rapids, Michigan, took this matter to heart and wrote the following letter to Liggett & Myers Tobacco Company.

"Have you ever considered a 'Stubby' cigarette?
"At a recent Square Dance, several smokers were

Sets in Order



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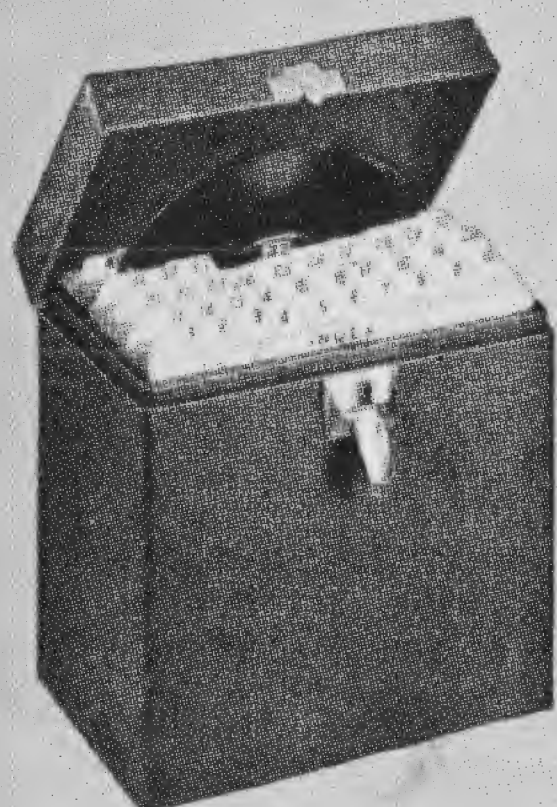
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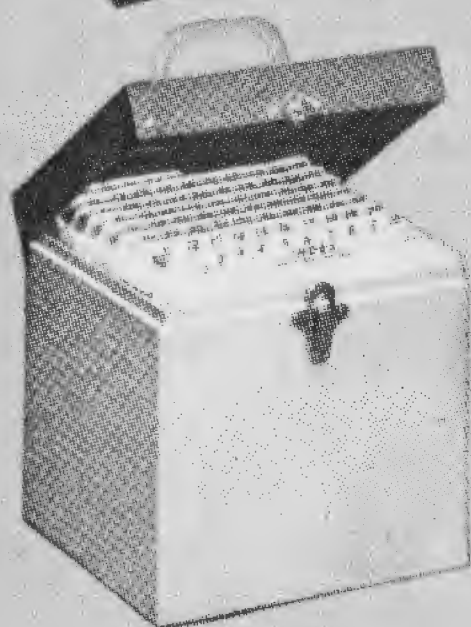
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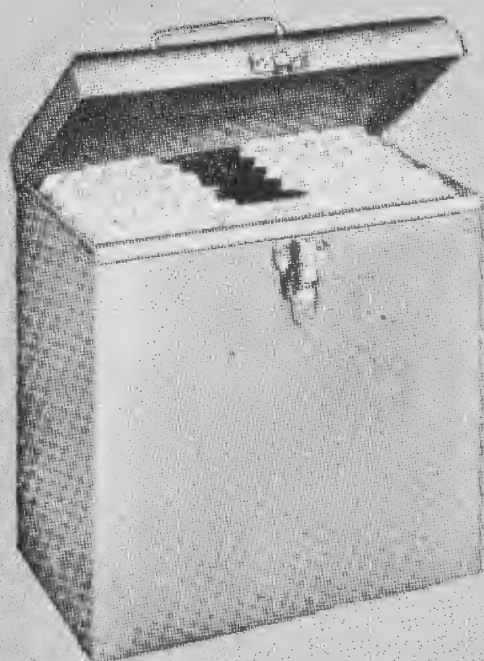
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"I sincerely feel — a short short cigarette would open a new field of sales."

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Caller: Jim Brower
Flip instrumental

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Hoedowns

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Caller: Joe Robertson
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Hoedowns

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1212—**AMY AND ME and
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Rounds

1214—**ARE YOU FROM DIXIE**

Caller: Ben Baldwin, Jr.
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1215—**LOOSE GOOSE and
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BOGAN

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ME NO NO
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Photo by Alice Watson

Gerry & Peggy Mace, Ottawa, Canada

QUITE A FEW YEARS AGO in London, England, Mother Mace packed off her son and heir, aged 12, to weekly dancing classes. Several years later and overseas miles away in Winnipeg, Man., a nimble young lady entertained friends with the Sailor's Hornpipe.

In 1939 their paths crossed and fused and after 5 years' involvement with the Canadian Army, Gerry and Peggy Mace took up residence in Ottawa, Canada's capital, where Gerry is employed in the Dept. of Veterans' Affairs.

Around 1954 an American Air Force officer, "Decko" Deck to square dancers, was attached to the R.C.A.F. in Ottawa and lit a fire under square dancing there. The Maces soon joined one of Decko's classes and became members of the Sash-Shayers Club. Some 14 couples of the club, including the Maces, met with Decko to learn round dancing and when the Decks were posted back to the States, they put the finger on the Maces to continue round dance teaching. This responsibility was accepted fearfully, but with the friendly support of the dancers, the group flourished and found a name — Sashay Rounders. To it has been added a second, with a possibility of a third, club for round dancers.

The Maces early recognized the responsi-

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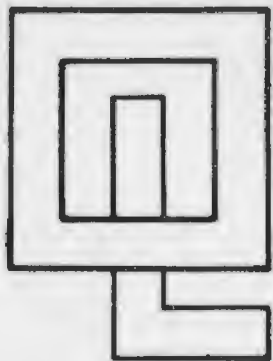
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bility of leaders to learn from "pros" and, starting off with West Point in 1959, have been in regular attendance at institutes which stress round dancing. They acknowledge with gratitude the help and encouragement of the Frank Hamiltons and Joe Turners.

Altho' they impress upon their dancers that round dancing is just another vehicle for social enjoyment, the Maces nevertheless feel that it does not suffer because of correct execution. They point out that styling is an individual matter, but encourage smooth dancing. This

personal characteristic was obvious in Why Not Two-Step, which they composed.

MORE PUBLICATIONS

Four new square dance publications have shown up on the desks of Sets in Order recently. Square Notes is published by the Keystone Square Dance Club of the Keystone Steel and Wire Company in Peoria, Ill. Bob Dubree, a caller, and Bill Byrd are Editors and Publishers of The Smoky Mountain Dancer out of Knoxville, Tenn. Chit Chat is the name of the mimeo-ed monthly sheet put out by the Square

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OVERSEAS DATELINE

Okinawa... Monday nights at Naha AF Base see Dixie Welch working with a live band and teaching and calling squares... "Rotation" caused the demise of the group at Schilling AFB, where interest in square dancing was just beginning to take hold. It is hoped another group can be started among the in-



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coming personnel.

The Rice Paddy Promenaders were scheduled to put on an exhibition at the Sukiran Service Club during their "World's Fair Carnival." Also on the program were several other dancers who put on a world wide folk dance exhibition. The Promenaders represented the United States, with Bill Stegner as their caller. They dance every Saturday night at the Kadena Elementary School Cafeteria. Stegner also has a class of beginners going on Tuesday nights at the Girl Scout Hut.

2ND ANNUAL FAR-WESTERN

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(Records, continued from page 6)

to a line — pass thru — wheel and deal — double pass thru — face partner and circle left — swing new partner — allemande — promenade — swing.

Comment: Tune is uninspiring but the dance is well written and flows nicely. Music is played in conventional "country style" and has good rhythm. Rating ☆

IT'S YOU I LOVE — MacGregor 931 *

Key: B flat **Tempo:** 129 **Range:** High HA Low LB
Caller: Jerry Helt

Music: 2/4 with samba rhythm — Guitar, Piano, Accordion, Bass, Drums, Saxophone

Synopsis: Complete call printed in Workshop.

Comment: Music is quite jazzy and takes off from the melody in several places. The dance patterns are easy to call and easy to dance. Rating ☆☆

BLUE SUEDE SHOES — Dash 2539

Key: C **Tempo:** 130 **Range:** High HC Low LC

Music: Standard 2/4 Western — Guitar, Violin, Mandolin, Bass Guitar and Banjo

Synopsis: (Break) Heads forward and back — pass thru — separate round one — pass thru — round one — cross trail — allemande — do sa do — swing — promenade. (Figure) Ladies promenade — swing — heads square thru $\frac{3}{4}$ — separate round one — right and left thru — square thru $\frac{3}{4}$ — corner swing — promenade — swing.

Comment: A country style tune played in the traditional style. Record could be used as a standard hoedown. Dance patterns are conventional. Rating ☆

SHEIK OF ARABY — Top 25042

Key: G **Tempo:** 127 **Range:** High HC Low LD
Caller: Buck Fish

Music: Standard 2/4 — Clarinet, Banjo, Bass, Drums, Accordion

Synopsis: (Break) Allemande — pass one — right hand lady right hand round — partner left — ladies chain — chain them back to a do paso — corner right — partner left — walk around corner — promenade partner. (Figure) Heads go forward and back then star thru — pass



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thru — right and left thru — dive thru — star thru — right and left thru — star thru — pass thru — right and left thru — dive thru — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: One of two singing calls out this month to the same tune. The music is very well played and the dance patterns are fast moving and conventional. The voice range is quite comfortable. Callers can improve the smoothness by watching their delivery.

Rating ☆☆

LOVE YA — Windsor 4810 *

Key: F **Tempo:** 132 **Range:** High HB

Caller: Max Forsyth Low LC

Music: Standard 2/4 — Guitar, Piano, Violin, Clarinet, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A well written singing call in a middle voice range that will suit most callers. The music is good and has adequate lead.

Rating ☆☆☆

A GIRL LIKE YOU — Top 25041 *

Key: E flat **Tempo:** 127 **Range:** High HD

Caller: Harry Lackey Low LC

Music: Standard 2/4 — Clarinet, Accordion, Banjo, Drums, Bass, Guitar

Synopsis: Complete call printed in Workshop.

Comment: Tune is "Cuddle Up A Little Closer" and the music is well played. The dance patterns are fast moving and close timed. Call is well metered and easy to call.

Rating ☆☆

THE SHEIK — MacGregor 929

Key: B flat **Tempo:** 130 **Range:** High HE

Caller: Bob Van Antwerp Low LF

Music: Standard 2/4 — Guitar, Accordion, Drums, Bass, Piano, Xylophone

Synopsis: (Break) Circle — whirlaway — swing — heads forward and back — square thru — box the gnat — pull by — grand right and left — promenade. (Figure) Heads go up and back — star thru — right and left thru — pass thru — California twirl — substitute — star thru — cross trail — U turn back — star thru — substitute — square thru $\frac{3}{4}$ — corner swing — promenade.

Comment: A well played instrumental with a fast

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moving and close timed dance pattern. Meter of call is good. This is recorded in a higher than average voice range. Callers who have difficulty with high notes may not be able to use this one. Rating ☆☆

THE HIGH ROAD — Sets In Order 126 *

Key: E flat Tempo: 128 Range: High HC
Caller: Earle Park Low LA
Music: Standard 2/4 and 6/8 — Accordion, Drums, Piano, Guitar, Bass
Synopsis: Complete call printed in Workshop.
Comment: A novelty number with rhythm alternating between 2/4 and 6/8 time. The tune is repetitive but the changes in tempo make this less obvious. The dance patterns are smooth flowing. Earle Park calls it in a Scotch dialect. Rating S.I.O.

WHEN YOU WORE A TULIP — MacGregor 928

Key: F Tempo: 126 Range: High HB
Caller: Fenton Jones Low LB
Music: Standard 2/4 — Accordion, Piano, Bass, Drums, Banjo
Synopsis: (Break) Allemande — do sa do — grand right and left — promenade — swing. (Figure) Heads promenade half way — sides right and left thru — whirlaway — star thru — circle half — dive thru — pass thru — corner swing — promenade — swing.
Comment: Well played music and an easy dance to call. The familiar tune makes this one pleasant to the dancers. Callers must watch their delivery on this one to get smooth timing. Rating ☆

DOTTIE LOU — Aqua 128

Key: A flat Tempo: 130 Range: High HC
Caller: Vernon Hutton Low LE
Music: Standard 2/4 Western — Piano, Guitar, Bass, Violin
Synopsis: (Break) Allemande — do sa do — gents star left — do sa do — allemande — grand right and left — do sa do — promenade — swing. (Figure) Heads promenade half way — right and left thru — cross trail — U turn back — star thru — pass thru — swing — allemande — grand right and left — promenade — swing.
Comment: Music is well played but tune is not outstanding. Dance patterns are fast moving and have conventional timing. Rating ☆



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I WON'T BE NUMBER TWO — MacGregor 930**Key:** B flat **Tempo:** 126 **Range:** High HC**Caller:** Don Stewart Low LC**Music:** Standard 2/4 Western — Accordion, Piano, Drums, Bass, Guitar, Vibes**Synopsis:** (Break) Allemande — weave — do sa do — circle — men right hand star — allemande — grand right and left — promenade. (Figure) Heads lead right and circle to a line — right and left thru — cross trail — turn back — square thru $\frac{3}{4}$ — corner swing — promenade.**Comment:** A well played "country style" tune. Dance patterns are conventional and smooth. Meter of words is good and voice range is such that most callers will find it easy to call.

Rating ☆☆

LIMEHOUSE BLUES — MacGregor 915**Key:** F **Tempo:** 132**Caller:** Bob Van Antwerp **Range:** High HD**Music:** Standard 2/4 Low LC**Instruments:** Clarinet, Accordion, Banjo, Piano, Drums, Bass, Saxophone**Synopsis:** (Break) Corner do sa do — partner swing — gents star left — partner right — corner left — partner do sa do — partner star thru — Calif. twirl — allemande — promenade. (Figure) Heads square thru — right & left thru — dive thru — do sa do to ocean wave — right & left thru — pass thru — swing — promenade.**Comment:** A jazzy instrumental and a fast moving dance pattern. Music is quite busy with a Dixieland style. Rating ☆☆**YOU ARE MY SUNSHINE — Lore 1028****Key:** E flat **Tempo:** 130 **Range:** High HC**Caller:** Bob Augustin Low LB**Music:** Western 2/4 — Violin, Saxophone, Banjo, Bass, Guitar, Drums, Clarinet**Synopsis:** (Break) Ladies chain — circle — roll away — circle — roll away — grand right and left — do sa do — promenade. (Figure) Side ladies chain — heads lead right and circle to a line — pass thru — wheel and deal — center four square thru $\frac{3}{4}$ — allemande — pass partner — swing next — promenade.**Comment:** Tune is only half normal length so is repeated for each pattern, adding up to fourteen times for the complete dance. Dance patterns are fast moving and conventional. The break is improperly timed but leaving out the do sa do helps. Rating ☆**HOEDOWNS****IDA RED JUMP — Square L 601****Key:** A **Tempo:** 132**MISSISSIPPI SAWYER — (Flip side to above)****Key:** D **Tempo:** 132**Music:** Violin, Guitars, Piano, Bass**Comment:** Two modern hoedowns in that the musicians "noodle" around a standard hoe-down pattern but both of these keep a touch of the traditional by using the fiddle.

Rating ☆☆

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ROCKIN' MOOD — MacGregor 932

Music: (Frank Messina) Accordion, Piano, Saxophone, Drums, Bass, Guitar

Choreographers: Monette & Emmett Courtney

Comment: Tune is "In The Mood" played in traditional style. Intro is eight measures long and dance is forty measures with the first twelve repeated. Steps are conventional and "rock" steps are used several places. Routine also includes pivots in intro and ending.

STRAWBERRY BLONDE WALTZ —

(Flip side to above)

Music: (Frank Messina) Saxophone, Accordion, Piano, Banjo, Drums, Bass

Choreographers: Bob and Roberta Van Antwerp

Comment: An exceptionally easy waltz routine in a lively waltz tempo.

LOVE'S OLD SWEET SONG — Shaw 249-250

Music: (Fred Bergin) Organ and Piano

Choreographers: Dena and Elwyn Fresh

Comment: A smooth flowing waltz routine. Two short sections are repeated and the dance is not difficult.

LOVELY LADY MIXER — (Flip side to above)

Music: (Fred Bergin) Organ and Piano

Choreographer: Homer Howell

Comment: For those who have a place in their program for a waltz mixer, this is a good one. Several short parts are repeated and routine is 32 measures long.

MIAMI SHORE — Grenn 14041

Music: (Al Russ) Piano, Saxophones, Trumpet, Bass, Drums

Choreographers: Mary and Bill Lynn

Comment: Music is well played in a quite slow waltz tempo. The routine moves well and has a repeat of the first eight measures. Good waltzers will enjoy this.

MOON OVER MIAMI — (Flip side to above)

Music: (Al Russ) Saxophones, Trumpet, Piano, Drums, Bass, Trombone

Choreographers: Lloyd and Maizie Poole

Comment: Well played music in a slow fox trot tempo. The routine is not difficult and has several short sections repeated.

SWANEE JAZZ — Sets In Order 3129

Music: (The Jerrymen) Piano, Accordion, Drums, Banjo, Bass

Choreographers: Harold and Myrtle Eicher

Comment: A well played "soft shoe" arrangement of "Swanee River." The routine is easy and fun to do. Two sections of the twenty four measure routine are repeats.

SCATTERBRAIN MIXER — (Flip side to above)

Music: (The Jerrymen) Saxophone, Organ, Piano, Drums, Trumpet, Accordion, Flute, Guitar

Choreographers: Manning and Nita Smith

Comment: Music is well played with a large band. The mixer routine is easy and can be used with novice dancers. May be used as a simple couple dance also.



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BILL BAILEY — Blue Star 1619

Music: (The Shannonaire) Saxophones, Piano, Organ, Drums, Clarinet, Accordion

Choreographers: Norma & Wayne Wylie

Comment: Music is lively and uses a full band. The routine is a "fun" dance and uses a gimmick step called a "cross foot run." Several parts are repeated and dance is not difficult.

STAR DUST MIXER — (Flip side to above)

Music: (The Shannonaire) Saxophones, Piano, Accordion, Organ, Drums, Bass, Vibes

Choreographers: Non credited

Comment: This is the same mixer done to this tune on a "pop label" record several years



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IT'S MOONGLOW — Grenn 14042

Music: (Al Russ) Saxophones, Clarinet, Piano, Drums, Bass, Trumpet, Trombone

Choreographers: Paul & Laura Merola

Comment: A full band in a well played slow foxtrot arrangement. The two step routine is not difficult but is long with only two small parts repeating. Many will like this.

REBEL ROCK — (Flip side to above)

Music: (Al Russ) Saxophones, Trumpets, Piano, Drums, Bass, Trombone

Choreographers: Phyl & Frank Lehnert

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Comment: Music is a slow foxtrot but well played with a lot of swing. Dance is not difficult and has the first eight measures repeated. This will appeal to those who like dances with a lot of emphasis on rhythm.

WORLD'S FAIR WALTZ — Aqua 216

Music: (Doris Cooley) Organ

Choreographers: Ann 'n' Andy Handy

Comment: Music is a medium speed waltz played in a rather dramatic organ arrangement. The dance routine is not difficult, flows nicely, and uses conventional steps.

YOU POLKA ME — (Flip side to above)

Music: (Doris Cooley) Organ

Choreographers: Jack & Laverne Riley

Comment: A quite lively polka well played on the organ. The dance routine is easy, light and has several sections repeated. For those who like lively polkas this one should delight them.

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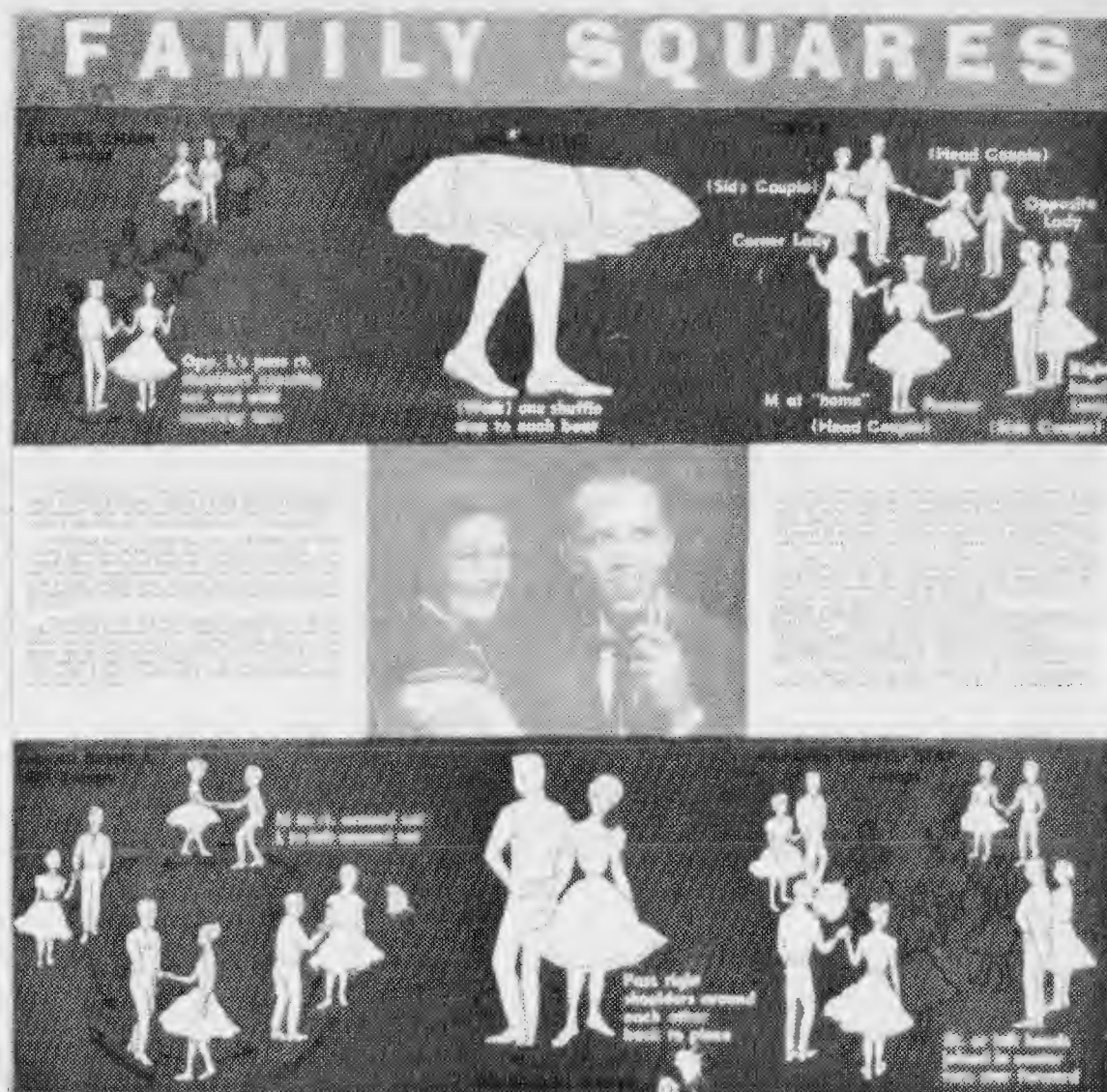
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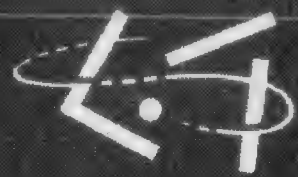
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3



4

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

TWO ACCEPTABLE BASICS used together do not necessarily make a good movement. However, in this instance the author has very wisely combined a Dixie Chain and an Ocean Wave into a smooth-flowing maneuver.

DIXIE STYLE TO AN OCEAN WAVE

by Madeline Allen and Jerry Helt

One couple in single file (one person in front of the other) meets another couple, also in single file, to start a Dixie Chain. The first two meeting extend right hands and pull past giving a left hand to the next, pull past but retain left hand hold and the two meeting in the center take and retain right hand holds. All face one quarter to their left to make a line of four facing alternately ready for an Ocean Wave.

The two active couples meet in single file with the ladies in the lead (1), the ladies take right hands and pull past (2) giving a left hand to the man. The men move forward and take right hands in the center (3), all four individually turn to the left retaining hands and end in Ocean Wave position (4). This movement provides a rather simple way to get into an Ocean Wave without the awkward elbow bumping often caused by doing a Do Sa Do in tight quarters. A hands-up hold (as shown here) or a hands down position are both used.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.



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